



50  
SEASONS





50  
SEASONS



*Dene Denny and Hazel Watrous in their Carmel Studio, circa 1935.  
Photo, Kaldor-Bates*



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Artists and program subject to change.

## Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

## Sandor Salgo

Music Director and Conductor

## Please Note

No photography or recording permitted

## No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

## Latecomers

will not be seated while the performance is in progress.

## 1988 Carmel Bach Festival

July 11-31

## Handicapped Access

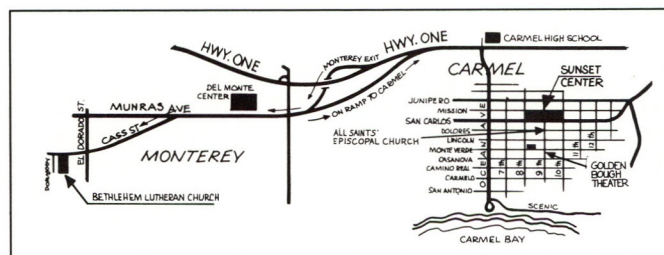
to Sunset Center Theater is available.

## Carmel Bach Festival

P.O. Box 575

Carmel, California 93921

(408) 624-1521





CITY HALL  
BOX CC  
CARMEL-BY-THE-SEA, CALIFORNIA 93921

10 June 1987

Carmel Bach Festival  
P.O. Box 575  
Carmel-by-the-Sea, CA 93921

Gentlemen:

On behalf of the City Council and the City of Carmel-by-the-Sea, I extend congratulations to you on your fiftieth year of performance in our community.

The Carmel Bach Festival has made a major contribution to the cultural environment of the Carmel area and is recognized internationally as one of the outstanding festivals of its genre. Many generations of Carmelites have enjoyed the splendid music that is unique to this Festival. We are grateful for your generous offerings to the children and the senior citizens of our City.

It is with pride that we claim you as a Carmel-by-the-Sea institution and wish you another fifty years of music making and community service.

Sincerely,

A handwritten signature in black ink, reading "Clint Eastwood". The signature is fluid and cursive, with the first name "Clint" written in a more stylized, looped manner.

Clint Eastwood  
Mayor

CE/sf



# Sandor Salgo

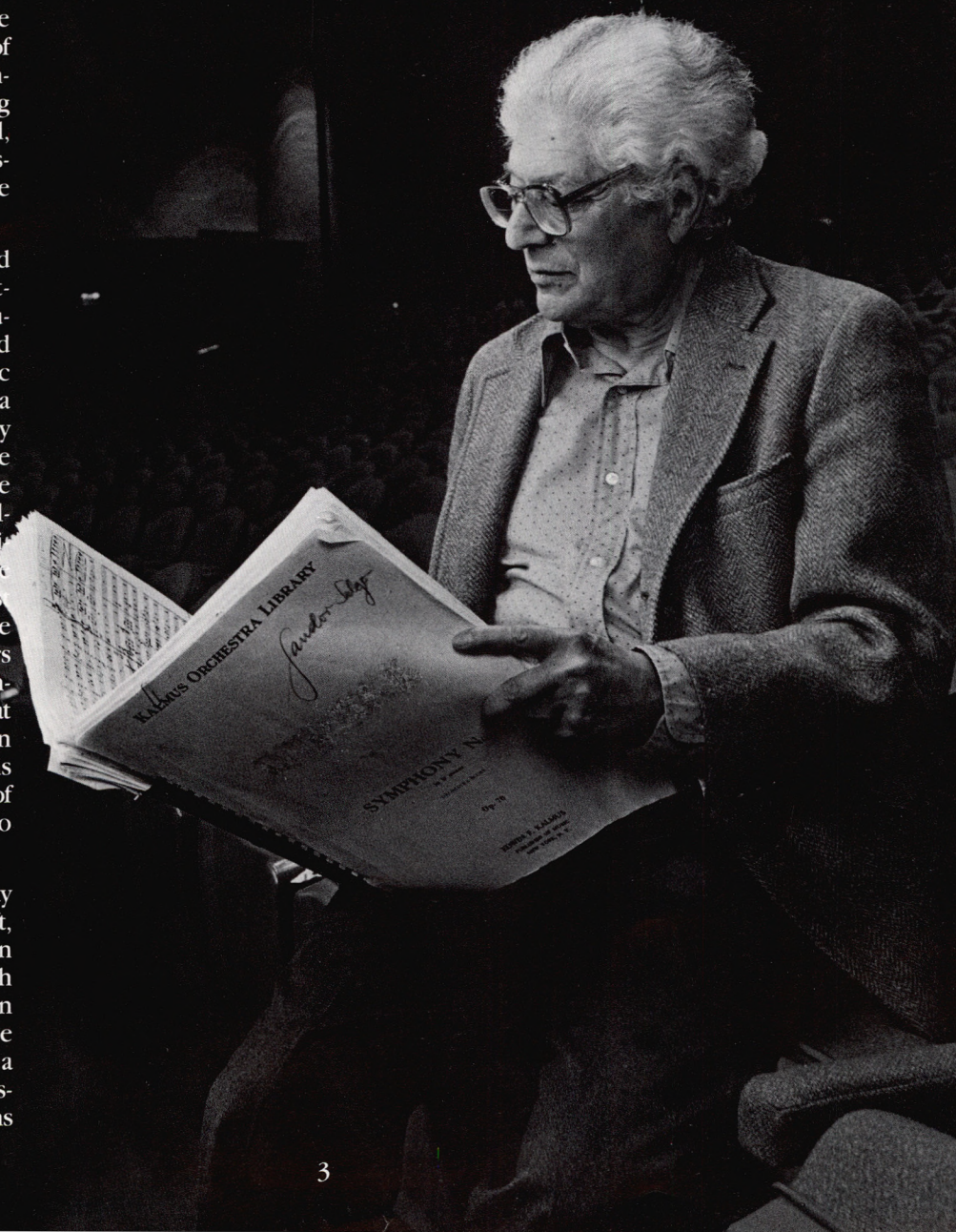
## Music Director and Conductor

"Again and again, the genius of Bach finds its proper instrument in Salgo."

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. A native of Hungary, Mr. Salgo began his career as a pupil of Fritz Busch and George Szell. He has conducted extensively in Europe including several times at the Deutsche Staatsoper in Berlin. His last tour in September, 1978, included two Mozart operas in Berlin, recording for the Radio Freie Sender in West Berlin, and touring with the Weimar Kammerorchester. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, the Vancouver Festival, the Royal Philharmonic Orchestra of London, and the Salt Lake City Symphony.

Maestro Salgo received the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education" at Stanford University where he was music director of the Stanford Opera Theater and Stanford Symphony Orchestra. He also received the Norman Fromm Citation from the College of Notre Dame in Belmont for contributing "significantly to the musical life of the San Francisco Bay Area." His most recent award, a Chevalier of the National Order of Arts and Letters from the French government, honored Maestro Salgo for "his great contribution to French music in California." Presently, Mr. Salgo is music director and conductor of the Marin and Modesto Symphonies.

In the words of San Francisco Bay Area critics, Mr. Salgo is a "deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to." Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 32 seasons with the Carmel Bach Festival.





## President's Message

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*Carlotta Herman Mellon, Ph.D.*

**W**elcome to the Carmel Bach Festival! We are particularly pleased that you are able to join us for our 50th performance year. Fifty years is a long time for a musical organization to serve its audience. We are excited about what we have done these first fifty years and expectant about the next fifty.

During these past fifty years in response to the demands of our audience, we have grown from a weekend program of Bach's music to a three-week widely recognized music festival; we now feature Bach's predecessors at the Mission Concert and other music showing his influence right up to the 20th century, with the Berg Violin Concerto.

We want to continue to bring you this wonderful musical experience. To do so, the Board has engaged in long-range planning and has sought new funding sources. In addition, it exerts tight fiscal control over the Festival's resources. But we also need your help. Your contributions to our general operating budget these past few years has been magnificent, enabling us to meet the three-year Hewlett Foundation \$75,000 matching grant program for our endowment. That endowment is important to the ongoing success of the Festival.

Building for the future, the Board has inaugurated a special 50th anniversary Golden Chair Plan. Through this endowment program, we hope to guarantee our ability to continue for the next 50 years the quality of program and performance that our Festival audience has come to expect. The Board as a whole has committed itself to an orchestral chair and four individual Board members have endowed the Concertmaster, harpsichord continuo, principal oboe, and principal cello chairs for a total contribution by Board members of \$80,000. We invite you to join our Golden Chair Plan. Information about it and a tribute to those who are participating in the plan are included on the facing page of the program book. Please feel free to talk to me, staff or any Board member about your interest.

Our 50th year is a time for celebration as well as building for our future. Maestro Salgo has fashioned a splendid program for our 50th birthday and the Board has planned many special events by which we can all celebrate this golden year. They include a free public celebration with a tower music concert opening night, a parade in Carmel preceding the Concert For Young Listeners on the third Thursday at noon, Mission pre-performance suppers, an exhibit of banners from past seasons, and a Gala celebration the third Friday evening.

Our golden season is meant to delight all the senses. So enjoy the Festival!

With all good wishes,  
Carlotta Mellon, President





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## *Golden Chairs*

A commitment to continued excellence.

Inspired by the first 50 seasons — Dedicated to the next 50 seasons.

**CONDUCTOR CHAIR**

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**CHORAL DIRECTOR CHAIR**

The Joy Belden Memorial Fund  
Helen Belford

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The Howard H. Buffett Memorial Fund  
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Gail and Davis Factor, Jr.

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The Mrs. Leslie M. Johnson Memorial Fund  
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Shirley and Lee Rosen

**PRINCIPAL CHAIR — TRUMPET**

The Carla Stewart Memorial Fund  
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Jo and Gerald Barton

**PRINCIPAL CHAIR — ORGAN**

Brooks Clement and Emile Norman

**ORCHESTRA CHAIR**

1987 Carmel Bach Festival Board of Trustees

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Gifts are made to the endowment fund in support of specified chairs.



## History of the Carmel Bach Festival

When the lights go down for the first performance of the 1987 Carmel Bach Festival, the 50th season will begin. The Festival has grown and changed over the years, while continuing to celebrate the works of Johann Sebastian Bach and his contemporaries and musical heirs. Today, it is a three week festival consisting of concerts, recitals, lectures and symposia. The *B Minor Mass* or one of the two *Passions* alternates each year in the program and there is an opera as well as cantatas, orchestral works, and the special programming and pageantry of the Carmel Mission Basilica performance. The Festival has both an imported chorale and a local chorus, as well as an orchestra drawn from all over the world and noted vocal and instrumental soloists.

The full-grown Festival of today is the mature form of the infant musical offering created in 1935 by Dene Denny and Hazel Watrous. Dene Denny was the musician of the two, while Hazel Watrous was more involved in the plastic arts; yet whatever one woman was interested in, the other supported, and their two spiritual children, the Carmel Bach Festival and the First Theater in Monterey, are still flourishing institutions of the Peninsula.

The first Carmel Bach Festival was planned, probably at a Carmel Music Society meeting, in response to the enthusiasm for a performance of Bach at one Carmel concert. Denny and Watrous produced four days of concerts at the Sunset School Auditorium and the Carmel Mission Basilica with Ernst Bacon as guest conductor. From the outset the founders published their intention to have an annual event and they succeeded except for a gap of three years during the Second World War. Because the 1930's were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls over the early years. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow. This year's "Golden Chair" endowment plan is continuing that tradition to build for the future.



*Trombone Quartet in the early days.*

The first Festival also established the principle of having free lectures. They were held at the Denny Watrous Gallery — the building that has most recently been the Studio Theater on Dolores Street. The Sunday concert was at the Carmel

Mission Basilica, though the use of that church lapsed for many years until Maestro Salgo reinstituted it. From the first the heralding brass — a quartet all from one family named Stewart — played before the concerts. In the early days there was a strong community feeling to the Festival and smaller compositions and selections from cantatas were presented because most of the musicians were amateurs.



*Ralph Linsley rehearsing the chorus.*

Sacha Jacobinoff conducted the second Festival and Ralph Linsley was the pianist. Linsley remained the backbone of the Festival until his retirement after the 1981 season. The fourth annual Festival established Gastone Usigli as conductor in 1938 and Alfred Frankenstein of the S.F. Chronicle lectured; both men lasted as participants for many years — Usigli until 1956 and Frankenstein until 1962. Also in 1938 a shortened version of the *B Minor Mass* was given at the Mission and was broadcast nationally over the NBC blue network on the radio. In 1939 the compositions of Bach's sons were added to the program, and organ recitals were first given at All Saints' Church. In 1940, the same year as the reopening of the First Theater, the Festival was expanded to a full week. In 1941 for the first time there was a full Thursday night concert of Mozart.

Throughout the '40s, with a gap of three years for the war, the program included small works of varied composers such as Lully, Gluck, Rameau, Scarlatti and Morley — many arranged by Usigli. 1950 saw the Festival begin with the *Mass* on Sunday and run for eight days. Excerpts from cantatas and the *Art of the Fugue* were presented, often orchestrated by Usigli. For the first time part of the *St. John Passion* was presented on the final Sunday. In 1954 the two passions of Bach and Schütz were presented for contrast and the *The Musical Offering*, orchestrated by Usigli.

The Festival of 1955 was dedicated to the memory of Hazel Watrous who died that year. The program contained selections from the *Magnificat*. 1956 was dedicated to the memory of Usigli and conducted by Sandor Salgo, with Richard Lert as guest conductor. There was no *B Minor Mass* but instead the Mozart *Requiem*. Salgo's influence was felt immediately. He presented the complete *St. Matthew Passion* for the first time and a number of dramatic oratorios by other



## History of the Carmel Bach Festival



*Mr. and Mrs. Gastone Usigli, Hazel Watrous, Dene Denny, front row center; Ralph Linsley behind Usigli.*

composers. Charpentier's "The Denial of Christ" was presented that year on Friday night as a foretaste of our present opera night. The duo of Alice Ehlers and Eva Heinitz made the first of many appearances.

In 1958 the Festival was incorporated as a non-profit arts organization. Priscilla Salgo was made Assistant Choral Director in 1959 and the chorus of local singers and the chorale of imported singers were formally separated. The program notes were done by Edward Colby, the music librarian from Stanford University, and a theme for the Festival was stated — to endeavor to re-create the musical and historical environment of Bach's time. Opening night featured a cantata in its entirety.

In 1960 the program was dedicated to the memory of Dene Denny, who died that year. Sylvia Landon, Dene Denny's sister, remembers, "Dene was devoted to Sandor . . . and I think she felt that her Bach Festival would be safe in his hands. Sandor said to me that of all things he had done the Festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision . . . it has gone steadily forward. Sandor did more choral work and was able to do this because he brought in a host of singers, many of whom he worked with at Stanford; he had Priscilla's help . . . and with the solid background of experienced singers he is able to have marvelous choral works and that has been the growth of the Festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."

In 1961 the Festival was extended to ten days. Salgo reinstituted the use of the Carmel Mission and a concert was given there at 11 p.m. on Wednesdays. The silver anniversary of the Festival was celebrated in 1962 and from that time to this Maestro Salgo's innovations have become traditions — erudition, professionalism, works performed in entirety, and a more dramatic concept of performance. Because of the demand for seats, the Festival expanded from ten days to three weeks over the next ten years. To judge its artistic growth one has only to compare two reviews — the first is by Alfred Frankenstein of the San Francisco Chronicle. "Carmel's 18th annual Bach Festival . . . was by all odds the best in the history of that institution . . . Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight . . ."

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The St. Matthew was the inspired climax of a week that . . . mounted to the soaring final chorus of Bach's sublime masterpiece with such logic and spiritual exaltation . . . Bach festivals are not all that unusual, but quality performances remain discouragingly rare. This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants . . ."



*Sandor Salgo*



## Festival Staff



**Priscilla Salgo**

*Director, Festival Chorale*

Mrs. Salgo received her bachelor's and master's degrees from Westminster Choir College, Princeton, where she taught for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is choir director of the Sunnyvale Presbyterian Church. In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 35 member group begins rehearsals during the spring.

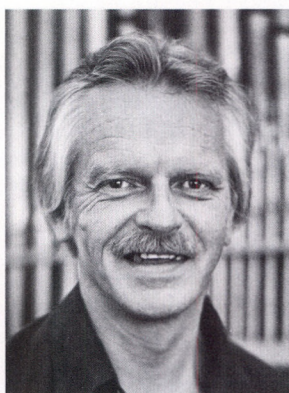


**Rosemary Waller**

*Concertmaster*

Returning for her 24th year as concertmaster of the Carmel Bach Festival, Rosemary Waller is a graduate of the University of Southern California, where she studied with Vera Barstow, and holds a diploma from the Paris Conservatory, where she was a Fulbright

scholar. Before assuming her present position of Principal Second Violin of the Cincinnati Symphony, Mrs. Waller was a member of the National Symphony in Washington D.C. A charter member of the Bowdoin College Chamber Players, Mrs. Waller has performed at the Casals Festival in Puerto Rico and is a regular participant in the Linton Chamber Music Series in Cincinnati.



**Ken Ahrens**

*Festival Chorus Director, Festival Librarian, Assistant Festival Administrator, Organist*

Mr. Ahrens has been with the Festival for 24 years. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. He is presently organist at Sunnyvale Presbyterian Church.



**Diane Thomas**

*Southern California Chorale Coordinator Soprano*

Having studied at UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the San Francisco Opera Auditions and attended

the Merola Program. She is a frequent soloist in the Southern California area whose credits for the '86-'87 season include: soloist with I Cantori on taping of radio show to be broadcast over America Public Radio in the fall; soloist on radio broadcast of Barnshall Park Concert Series; local premiere of works by Gyorgy Orban and Kerry Woodward on Schoenberg Institute Concert Series at U.S.C.; member of Music Department staff at UCLA performing early music for music history classes; performance of Spanish Baroque music with Early Music Ensemble of Los Angeles.



**Michael Becker**

*Stage Manager*

Born in Germany, Mr. Becker graduated from Carmel High School and received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the Los Angeles Unified School District since 1979 and has been stage manager for the Festival for nine years.



## Administrative Staff

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Tim Vaughan    Ken Ahrens    Nana Faridany    Robin Venuti

Ken Ahrens  
Eleanor Avila  
Ross M. Brown  
Nana Faridany  
Ron James  
Kerry Ryder-Kuhn  
Phillip M. Schlueter

Bill Tracy  
Tim Vaughan  
Robin Venuti

**Stage Crew**  
Michael Becker  
Brad Gardner  
Scott Anderson  
Bob Aronson  
Thomas Burks  
Paul Cain  
John Garey  
James Honrath  
Roe Reed

*Assistant Administrator*  
*Chorus Accompanist*  
*Technical Director, Sunset Center*  
*Festival Administrator*  
*Photographer*  
*Wigs and Makeup for the Opera*  
*Tuning and Maintenance of Harpsichords and Organs*  
*Assistant to Mr. Salgo for the Opera*  
*Ticket Manager, Program Advertising*  
*Development Director*

*Stage Manager*  
*Technical Director*

## Tower Music

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In our Tower Music events we revive two traditions. The first is the practice of stationing trumpeters in towers at the edge of a medieval walled city to announce events of the day with fanfares, or short pieces called "Bicinia." Examples of this might include the "9 o'clock and all is well" call, the announcement of the arrival of travellers from distant towns, or the approach of hostile forces.

We also draw from the tradition of "Music on the Green" concerts from Shakespeare's time. A small band of recorders, trumpets, shawms, sackbuts, and so forth, gathered outdoors to play lively music to entertain the playgoers as they arrived at the theater.

Members of the Brass sections of the Carmel Bach Festival will appear on the Terrace above the parking lot every day for a brief performance, beginning approximately 35 minutes in advance of each concert. Sundays will find the group performing from the "Tower" (the balcony landing) of Sunset Auditorium.

Music will be drawn from a variety of composers, with the emphasis on the Renaissance and Baroque periods, and a different program will be presented each day.

**The Carmel Bach Festival Brass:**  
Carole Klein, *Leader*

**Trumpets**  
Carole Klein  
Adam Gordon  
Erik Sundet

**Horns**  
Glen Swarts  
Loren Tayerle

**Trombones**  
Craig McAmis  
Suzanne Mudge  
Bruce Blomquist



This year's Tower Music has been generously underwritten by



Monterey Savings



## The Virginia Best Adams Endowment

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The Virginia Best Adams Endowment began in 1984 as a gift to the Festival by family and friends of Mrs. Adams in honor of her eightieth birthday. Its success represents the generous feelings these people have for Mrs. Adams and her love of choral music.

Proceeds from the endowment underwrite the Virginia Best Adams Master Class. This program enables talented young singers to study in Carmel with a well-known master vocalist specializing in the music of the Baroque period. Because of the success of last year's class, Karl Markus will return as teacher. This year's class, the third annual, is open to the public. Participants will sing in recital on the last Friday of the Festival.



The endowment for the Virginia Best Adams Master Class continues to grow, enabling the master class to provide enrichment to the musical profession. The careers of the Master Class students have grown and prospered. The Carmel Bach Festival is grateful to Mrs. Adams as her personal interest and love of the Festival over the years has encouraged others to follow.

### New Contributors to the Virginia Best Adams Endowment Fund

Dr. and Mrs. Michael Adams  
Mrs. Virginia Best Adams  
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Douglas Whiteside

## The William and Flora Hewlett Foundation

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The 50th season of the Carmel Bach Festival marks the final year of a three year challenge grant from the William and Flora Hewlett Foundation. The grant provided a total yearly contribution of \$25,000 to the Festival endowment, as matching funds for any new or increased gift to the general fund. The challenge was met each year resulting in a total of \$75,000 for endowment and a like sum for the general fund.

Completion of this gift marks an important shared accomplishment. The Board of Directors of the Carmel Bach Festival is extremely grateful to both the William and Flora Hewlett Foundation and the many loyal Festival patrons for their support.





# Officers and Committees

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Helma Zeuge

## Acolytes for 1987

### Carmel Mission Concert

Dede Kramer, *Chairman*  
Eileen Bradley  
Jennifer Carey  
Kristin Hart  
Nicole LePage  
Shalon Story  
Annabelle Webb  
Elizabeth Woudenberg



## Carmel Bach Festival Associates

The Carmel Bach Festival Associates was founded in April of 1984 for the purpose of broadening the awareness of the Festival by developing a year-round presence in the community.

Membership is open to all Festival enthusiasts who desire to give some of their time, talent and resources during "off season." They have an opportunity to take part in special events such as small salons, recitals and educational programs that enhance the understanding and enjoyment of music. During the season the Associates participate intensively in the wide variety of Festival activities.

Those who desire further information about becoming a member of the Carmel Bach Festival Associates should contact the Festival office.

### Officers

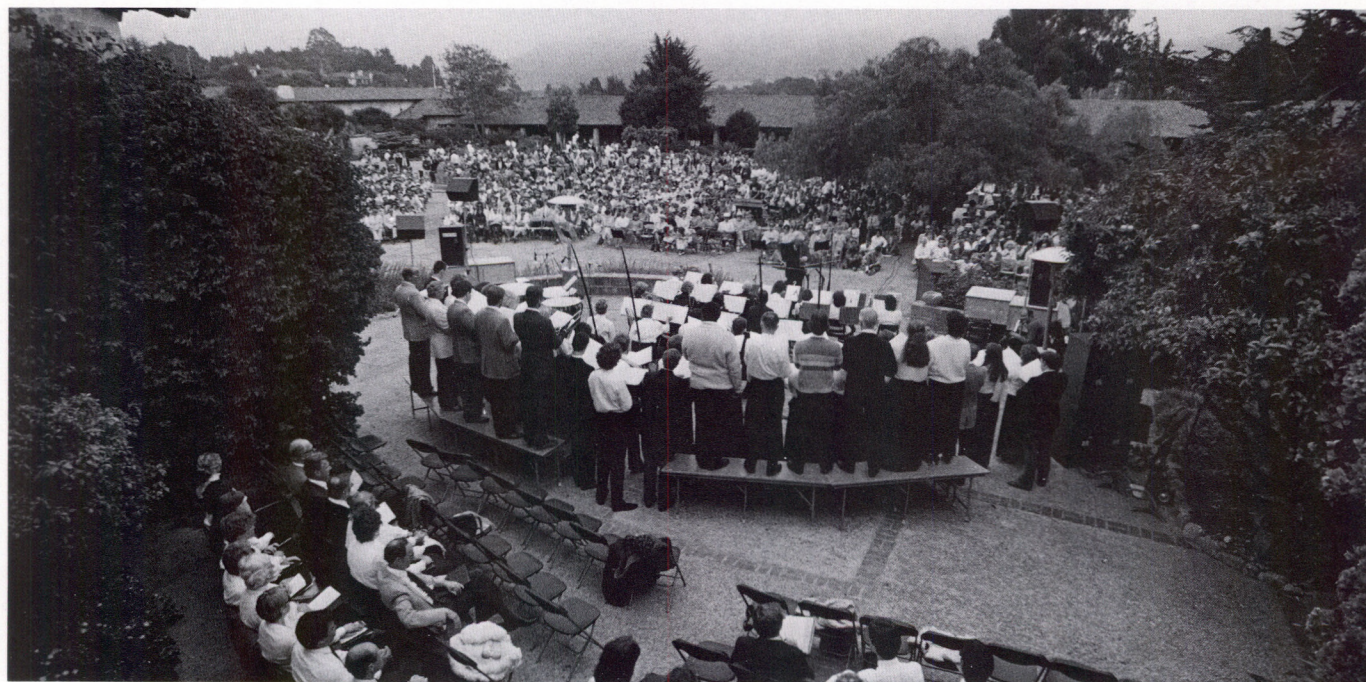
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 Peppy Moss and  
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 Projects*

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## 1987 Mission Banners

### Leipzig Revisited: Bach and his Predecessors at St. Thomas Nancy Morrow

Signs of power—rampant lions and crowned eagles—dominate banners designed and made for the Founders' Memorial Concert by Nancy Morrow and Melissa Lofton. The golden rampant lion on a red field represents the city of Leipzig. The black rampant lion on gold is the ancient symbol of Meissen. The red lion on a striped background stands for Luxemburg. The two-tailed white Bohemian lion with golden crown and claws indicates someone who holds the right to be called King of Bohemia.

Eagles appear repeatedly on the banners. Two double-headed Byzantine eagles, half silver, half black, appear on the shield of Count von Brühl, the favorite of Elector Frederick Augustus II of Saxony, who governed Leipzig during Bach's time while the ruler pursued more agreeable quarry. The black double-headed eagles appear also on the shield of the Bohemian Count Franz Anton von Sporck who borrowed from Bach parts of the *Sanctus* of the *B Minor Mass* some time between 1724 and 1727, as Bach noted in the margin of his manuscript.



A red eagle on a golden field in the second quarter beside a golden fish in the first quarter, celebrates Rector Johann Matthias Gesner of the St. Thomasschule who left the only contemporary account of Bach's extraordinary performances simultaneously as conductor, keyboard player and organist. The white eagle of Poland appears on the arms of Frederick Augustus II, Elector of Saxony, as he also bore the title of King of Poland. The most curious eagle is the red and white checkered eagle of Moravia which appears in the royal standard of the Kings of Bohemia, who were at one time also Margraves of Moravia. The golden crowned black eagle with golden clover stalks on his wings and golden claws is the symbol of Frederick the Great, King of Prussia for whom Bach wrote the *Musical Offering*, not as a commission but as a present to a fellow musician. The red eagle of Brandenburg, the ancient core of Prussia, appears on the arms of Prussia, along with the golden gryphon of Pomerania and the white horse of Hanover.

All creatures in heraldry, with few exceptions, face to their right, not the observer's right. The first quarter of a shield is the one on the upper right of the wearer of the shield, again not the right of the observer.

Green palm trees on a golden field in the first and third quarter identify the family shield of the Count van Keyserlingk who saw to Bach's appointment as court composer to Frederick Augustus, Elector of Saxony and King of Poland. Keyserlingk supported a small private bank in which a pupil of Bach's, Johann Gottlieb Goldberg, played the harpsichord. Keyserlingk, ill and sleepless, commissioned Bach to compose music to soothe him during his uneasy nights. Goldberg played the variations Bach composed for Keyserlingk during many of the Count's restless nights and gave his name to the famous *Goldberg Variations*. Goldberg's banner is, needless to say, the azure banner with mountains of gold.

Keyserlingk was Ambassador for the Imperial Russian Court to the court of the Elector of Saxony at Dresden and later to the court of the King of Prussia at Berlin. It was Keyserlingk who arranged Bach's famous visit to Frederick the Great's court at Potsdam. The Russian Imperial Standard with its double-headed black Byzantine eagle and its imperial trappings of scepter and orb and triple golden crowns, all surrounded by the Order of St. Andrew founded by Peter the Great, commemorates a ruler who had the wit to employ Count von Keyserlingk and thus assist Bach's career. Peter the Great, among his other reforms, instituted a system of heraldry in Russia.



## 1987 Mission Banners

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Not only church cantatas but also cantatas for weddings, funerals and civic events were commissioned by Leipzig officials and members of the Dresden court. A Leipzig official who ordered celebratory music from Bach was Johann Christian von Hennicke who wished to mark his becoming lord of the manor of Wiederau with appropriate music. Bach's *Dramma per musica* "Angenehmes Wiederau" was composed for von Hennicke whose red and yellow banner with a rampant lion at the bottom appears in the banner procession.

One of the more delightful accounts of an appreciation of Bach's music during his lifetime appears in the annals of the city of Leipzig, recording a celebration of the anniversary of the election of the Elector of Saxony, the same Frederick

Augustus II, on October 5, 1734, when Bach's cantata *Preise dein Glücke, gesegnetes Sachsen*, BWV 215, was performed.

Towards nine o'clock in the evening the students of the university here most humbly offered His Majesty an evening serenade with trumpets and drums which Herr Capellmeister Joh. Sebastian Bach, Cant. at St. Thom. composed. Whereby 600 students carried pure wax tapers and four counts as marshalls led off the music. On presenting the libretto the four counts were allowed to kiss hands. Afterwards His Royal Majesty, with his Royal Consort and the Royal Princes, did not leave the window for as long as the music lasted, but most graciously listened and His Majesty was heartily well pleased.

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## Acknowledgements

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The Board of Directors of the Carmel Bach Festival wishes to express its deepest appreciation to the following organizations and individuals.

Virginia Best Adams  
Jeannie and Michael Adams  
Mr. and Mrs. James Andrews  
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David Armanasco  
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Monterey Life Magazine  
Monterey Peninsula College  
Monterey Peninsula Hotel and  
Restaurant Association  
Monterey Peninsula Review

Monterey Savings  
The Monterey Vineyard  
Moveable Feast  
Musician's Association of Mon-  
terey (A.F. of M., Local 616)  
Emile Norman  
Oakland Tribune  
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# Summer Music Monterey

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## The Carmel Bach Festival Classical Camp

A three-week instrumental workshop for students in grades 6-12

**Dates:** July 13-31

**Music Director:** Maestro Sandor Salgo, *Music Director, Carmel Bach Festival*

**Music Conductor-Director:** James Setapen, *Associate Conductor, Denver Symphony*

For 22 years there has been a summer classical music camp in Monterey and for 18 of those years it has been affiliated with the Carmel Bach Festival.

In the summer of 1986 the Lyceum of Monterey County, in affiliation with the Carmel Bach Festival and Robert Louis Stevenson School offered a residential camp consisting of three weeks of classical music. What was accomplished in that three-week session seemed a miracle. Participants had the opportunity to read more music in that time than they would in an entire school year. In private lessons and sectional rehearsals, they received instruction in music theory and history, ensemble playing, conducting, and improvisation. These young musicians spent over 27 hours a week with professional musicians who devoted their time and talent to the workshop. There is also a similar jazz workshop.

These workshops are possible only through the generous support of the following: Monterey County Cultural Council, Community Foundation of Monterey County, AT&T Pro-Am Youth Fund, David and Lucile Packard Foundation, Dunspaugh-Dalton Foundation, Pebble Beach Foundation, Design Professionals Insurance Company and a number of individual donors and clubs on the Monterey Peninsula. These contributors also make it possible for Summer Music Monterey to offer scholarships, with generous support from the Monterey Jazz Festival, The Carmel Bach Festival and the Youth Orchestra of Monterey County.

Summer Music Monterey is a volunteer, non-profit organization that sponsors two three-week music camps for highly motivated music students during the summer months. These camps are held on the campus of Robert Louis Stevenson School in Pebble Beach which provides for day and residential students. The first session is devoted to Instrumental Jazz instruction and the second session, designed for the young musicians studying classical music, runs parallel to the Carmel Bach Festival and is under the supervision of Maestro Sandor Salgo, Music Director and Conductor of the Carmel Bach Festival. James Setapen, the Associate Conductor of the Denver Symphony, is Music Director and Conductor of this classical music session. Students receive instruction in theory, solfège, ensemble performance, and private lessons from the talented clinicians. In residence for the 1987 Classical Camp will be the holders of the Emerging Quartet Residency at the University of Arizona, the Valcour String Quartet. These musicians are Sara Parkins, first violin; Marcia Kaufman, second violin; Scott Hosfeld, viola; and Heather Hay, cello. Also teaching at the camp will be Peter Lewis, theory and composition, and Ron Madden, brass instructor. Students also have the opportunity to attend master classes and have private lessons with Bach Festival performers. They also attend rehearsals and recitals during the Bach Festival which serve as inspiration for the students and prepare them for chamber and orchestra performances.

In addition to the group of fine clinicians and music directors, Summer Music Monterey's staff includes the Administrator, Martha Milton Stookey, an instructor at the French-American International School in San Francisco. Also included are three counselors and two interns for each camp who are graduates of Summer Music Monterey.

Summer Music Monterey enjoys affiliations with the Carmel Bach Festival, Monterey Jazz Festival, the Lyceum of Monterey County, the Youth Orchestra of Monterey County and Robert Louis Stevenson School.

Dates for Summer Music Monterey for 1988 are as follows: the Jazz Camp — June 20-July 8; the Classical Camp — July 11-29. Applications may be obtained by writing Beverly Power, Summer Music Monterey, 3600-33 High Meadow, Carmel, CA 93923 or by calling 408-625-1955.

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You are invited to attend the final recital of Summer Music Monterey, 5:00 p.m., July 30, in Keck Auditorium on the Robert Louis Stevenson Campus. Admission is free.

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1987  
Festival Orchestra

48 me

Sandor Salgo, Conductor

**Orchestra**

**Violin**

Rosemary Waller,  
*concertmaster*  
Liliana Atanasiu, *associate*  
*concertmaster*  
Stephen Gehl, *assistant*  
*concertmaster*  
Neal Fowler, *principal*  
*second violin*  
Lori Ashikawa  
Catherine Ceci  
Jesse Ceci  
Dawn Dover  
Hal Grossman  
Xiao-Hong Liang  
Jayme Miller  
Marilyn Sevilla  
Ildiko Venczel  
Jon Weisz

**Viola**

Tom Hall, *principal*  
Meg Eldridge  
Barbara Hauser  
Shusuke Nishikawa  
Fidel Sevilla, *orchestra*  
*coordinator*  
Diedre Stone  
Margaret Titchener

**Cello**

Peter Rejto, *principal*  
George Atanasiu  
Mary Commanday  
Dane Little  
Ruth Stienon

**Double Bass**

Warren Long, *principal*  
Mark Drury

**Flute**

Damian Bursill-Hall,  
*principal*  
Sarah Orme Weisz

**Oboe**

Michael Rosenberg,  
*principal*  
Laura Chase-Mayhall  
Leslie Reed  
Danna Sundet

**Clarinet**

Brian Schweickhardt,  
*principal*  
Susan Amon

**Bassoon**

Jesse Read, *principal*  
Dana Miller

**French horn**

Glen Swarts, *principal*  
Loren Tayerle

**Trumpet**

Carole Klein, *principal*  
Adam Gordon  
Erik Sundet

**Trombone**

Craig McAmis, *principal*  
Bruce Blomquist  
Suzanne Mudge

**Timpani**

Tyler Mack

**Harpsichord**

Bruce Lamott  
Madeline Ingram

**Organ**

Ken Ahrens



Gastone Usigli and members of the orchestra arriving at Monterey, 1955.



# Festival Chorale and Chorus

Priscilla Salgo, Conductor

## Chorale

### Soprano

Charlene Caddick  
Sara Camp  
Mary Sue Gee  
Caterina Micieli  
Susan Montgomery  
Margot Power  
Patricia Prunty  
Linda Sandusky  
Diane Thomas

### Alto

Pamela Bertin  
Anne Carey  
Anne Clothier  
Debbie Cree  
Jody Druff  
Cathy Findlay  
Sandra Galin  
Barbara Larson  
Barbara Smith

## Tenor

Barrington Brooks  
Alan Caddick  
Michael Conran  
Thomas Goleeke  
Jody Golightly  
James Hull  
Robert Johnson  
George Sterne  
**Bass**  
Herb Cabral  
Dwight Coots  
Alexander Holodiloff  
Richard Kinsey  
Paul Linnes  
John McConnell  
Clay Roni  
Hector Vasquez

## Chorus

### Soprano

Laurie Blitch  
Kari A. Brown  
Jane Crotser  
Katherine Davis  
Leslie Fenter  
Margaret Kylander  
Nancy Opsata  
Dottie Roberson  
Barbara Smythe  
Carol Starks  
Ann Trout  
**Alto**  
Paula Crisler  
Sue Crofton  
Linda Fierro  
Madeline Littlefield  
Barbara Martin  
Patricia O'Neill-Driskel  
Barbara Stock  
Joan Sweet  
Ginny Webb

## Tenor

Tim Ellis  
Alfred Harris  
Tom Larson  
Patrick Lynch

## Bass

Robert Armstead  
J. Jeff Badger  
Jim Egan  
G. Edward Jacobsen  
Christopher J. Norton  
Steve Reinertsen  
Howard D. Straus  
Don Trout  
Scott E. Wylie



Ken Abrens directing the chorus, circa 1965.



## Soloists

### Vocalists



**Debbie Cree**  
*Mezzo-soprano*

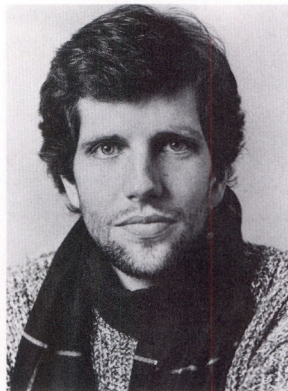
Debbie Cree returns to Carmel this summer for her tenth season. She received her bachelor of music from Chapman College and was a member of the USC Opera Workshop for four years, performing many roles. She was resident soloist at the Los Angeles Bach Festival and is now mezzo-soprano soloist at Pasadena Presbyterian Church. She sings numerous oratorio concerts throughout the year, appearing with the William Hall Chorale with whom she has toured Europe, I Cantori, The John Biggs Consort, Orange Coast College Chorale, the Los Angeles Choral Society and has toured with The Roger Wagner Chorale nationally.



**John David De Haan**  
*Tenor*

John David De Haan made his San Francisco Opera debut in the 1986 summer season. He has also recently sung with the Chicago Opera Theater and in Palm Springs with the

San Francisco Opera Center Singers. In 85-86 he toured nationally with the Western Opera Theater. A native of Kansas, De Haan received his training at Union College and the University of Nebraska. He was first-place winner of the San Francisco Opera Center Auditions in Denver and 1985 Merola Opera Program participant. He was named to a 86-87 Adler Fellowship and appeared in the San Francisco Opera Center's 1986 Showcase productions. He is an active concert artist and has appeared with the National Symphony at Kennedy Center.



**Stephen Dupont**  
*Bass*

Mr. Dupont comes to the Carmel Bach Festival directly from his debut with the Metropolitan Opera park performances. This season he also sang roles with the Portland Opera and the Washington Opera — in the world premiere of *Goya*, the Philadelphia Opera, the Seattle Opera and the Tulsa Opera. In the last two seasons he made debuts with Glyndebourne Festival and the Paris Opera and sang Sarastro in his debut with the New York City Opera. He appeared at the Spoleto Festival, both in Charleston and in Italy. Mr Dupont has also appeared with many leading orchestras including the Philadelphia Symphony Orchestra under Riccardo Muti and the Pittsburgh Symphony.



**Sara Ganz**  
*Soprano*

Sara Ganz is well known to Bay Area audiences for her opera, oratorio and concert appearances. Her association with San Francisco Opera began with the summer Merola Program where she was a winner in the San Francisco Opera auditions. Sara sang with Spring Opera Theater, toured with Western Opera Theater and the San Francisco Opera Center, as well as performing roles with the international company. A favorite with Donald Pippin's Pocket Opera, she has appeared as the heroine in the operas of Mozart, Handel, Offenbach and Auber. Sara has received awards from the Metropolitan Opera Auditions, the International Concours in Geneva, Switzerland, Lyric Opera of Chicago and the Laurence Korwin Foundation. For the 1986-1987 season, Sara served as Artist-in-Residence/Visiting Professor at the University of North Carolina at Wilmington and has been asked to return next fall. She has been seen at the Carmel Bach Festival as Marzelline in *Fidelio*, Zerlina in *Don Giovanni*, Despina in *Così fan tutte* and is repeating her role of Papagena in *The Magic Flute*.

*Gary Stupp*



## Soloists

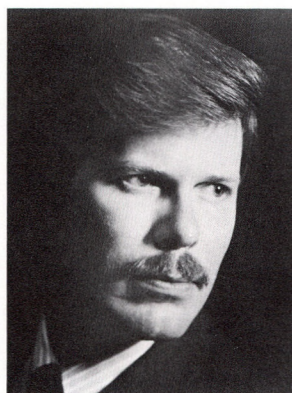


**Candace Goetz**

*Soprano*

Candace Goetz made her debut with Chicago Opera Theatre in the winter of 1987 and continued the season with engagements at Arizona Opera and Opera Columbus. She will make her New York recital debut in the fall of 1987 at Alice Tully Hall. In recent seasons she has appeared with many opera companies and in leading roles in touring productions with the New York City Opera. A native of Michigan, Candace Goetz began her musical studies as a cellist and received her degree in music and music education from Michigan State University and her Master of Music from the University of Michigan. She later joined the faculty of Western Michigan University teaching voice.

symphonic and oratorio repertoire, Miss Harris has been a guest of the New York and Buffalo Philharmonics, the Pittsburgh, Houston, Dallas, Milwaukee and Quebec Symphonies, the Washington Handel and New York Choral Societies, Musica Sacra and the New England Bach, Spoleto, Artpark and Bear Valley Festivals. She has won praise for her singing of various Handel operas with the Handel Festival at Washington D.C.'s Kennedy Center and the Carnegie Hall with New York's Friends of Handel. She has appeared in concert with Amsterdam's Concertgebouw, and in the spring of 1984 made her debut with the Chicago Symphony in Ezra Laderman's *A Mass for Cain*, which was written for her.



**David Malis**

*Baritone*

David Malis was a participant in the Merola Program, was awarded an Adler Fellowship, made his professional debut with Western Opera Theater and has sung a number of roles on the main stage of the San Francisco Opera. In 1985 he made his recital debut in the Schwabacher Recital Series and won the Gold Medal and George London Career Development Award in the National Institute for Music Theater Competition at Town Hall in New York City and the Kennedy Center in Washington, DC. His success in competition continued with first place in the Cardiff Singer of the World Competition. Mr. Malis' European debut came in July 1985, when he replaced Hakan Hagegard in three concerts at the Royal Palace in Stockholm. Mr. Malis received his Master of Music and Artist Diploma degrees at the University of Cincinnati, where he was a student of Italo Tajo and Lorenzo Malfatti.



**Karl Markus**

*Tenor*

*Virginia Best Adams Master Teacher and Soloist*

Born in 1943 in Westphalia, Karl Markus is one of the most sought-after European tenors and is particularly highly acclaimed as the Evangelist in Bach's Passions. He has been the recipient of several awards including Rio de Janeiro's *Concurso International de Canto*. Mr. Markus enjoys a very active career in recording as well as performance in many Bach festivals worldwide, including that of the New Bach Society. Several of his performances of Bach's works have been recorded for television. He also sings *lieder* and has performed several roles in the operas of Handel and Mozart.



**Hilda Harris**

*Mezzo-soprano*

Hilda Harris made her Metropolitan Opera debut in Alban Berg's *Lulu* in 1977 and has performed many major roles there. Before that she appeared regularly at New York City Opera with Beverly Sills. Her repertoire includes works as diverse as Monteverdi's *Il Ritorno d'Ulisse* in Patria and Bizet's *Carmen*. She has performed the title role of Carmen more than 50 times in major opera houses in the United States and Europe. In



**Beverly Morgan**

*Soprano*

Beverly Morgan made her La Scala debut in 1984 and her Vienna Opera debut in 1986 which was recorded for Deutsche Grammophon. In the 83-84 season she appeared at Lincoln Center's Vivian Beaumont Theater and in 1986 made her Seattle Opera debut. Last season she sang with the Scottish National Opera to which she will return in 1988, as well as Sarasota and Seattle Operas. In past seasons she has performed with the



## Soloists

Netherlands and Pittsburgh Operas, the Opera Company of Boston and Opera/Omaha. Ms. Morgan has performed in concert with the San Francisco Symphony and the Boston Symphony among others, as well as at the Library of Congress. She has recorded for Deutsche Grammophon, Columbia, CRI, New World and Northeastern Records.



**Pamela South**  
*Soprano*

Soprano Pamela South made her operatic debut with the San Francisco Opera in 1975 and there for six years sang leading roles. In August 1984 she made her New York City Opera debut as Mimi in *La Bohème*. She has since performed numerous major roles with many opera companies throughout the United States. In 1983 Pamela South appeared as Musetta in *La Bohème* with Plácido Domingo to inaugurate the Denver Opera. Ms. South is the recipient of the Martha Baird Rockefeller Award and the Affiliate Artist Program and has performed frequently with Symphony Orchestras throughout the United States including the San Francisco Pops Orchestra with the late Arthur Fiedler conducting.



**Janice Taylor**  
*Mezzo-soprano*

Although born in New York State, Janice Taylor had her vocal training in Canada and it was there that she made her debut and is hailed as one of "Canada's leading treasures." She is a renowned recitalist and performer with all the major symphonies of North America and Europe, specializing particularly in Mahler. She has sung many opera roles both here and abroad. Currently a resident of New York City, Janice Taylor has been heard many times in the music of J.S. Bach, both at Lincoln Center with Musica Sacra, and at the Metropolitan Museum of Art as soloist with the world-renowned Bach Aria Group. She has also been featured as a guest artist with the Bethlehem Bach Festival and the Berea Bach Festival. She has made recordings with Frederica von Stade and Elly Ameling, and has been on numerous radio and television broadcasts throughout the U.S., Canada and Europe.



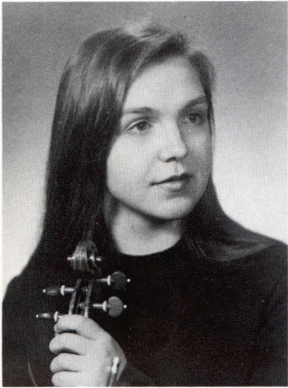
**Jacob Will**  
*Bass-baritone*

Winner of second prize in the 1986 Munich competition, Jacob Will's most recent appearance on the San Francisco Opera stage was as Masetto in *Don Giovanni* in 1984. A 1983-84 Adler Fellow with the San Francisco Opera Center, Mr. Will toured in the title role of *Don Giovanni* with Western Opera Theater in 1985. Recent opera appearances have included the Friar in *Don Carlo* with the Long Beach Opera, Masetto in *Don Giovanni* with Opera Colorado, Figaro in the Carmel Bach Festival's *The Marriage of Figaro*, and Basilio in *The Barber of Seville* with the Anchorage Opera. As a concert artist, Mr. Will has appeared with the San Mateo Masterworks Chorale, the Sinfonia San Francisco, the Philharmonia Baroque, the Cabrillo Festival and as soloist on the national telecast of the "Sing-It-Yourself Messiah" from Davies Hall in San Francisco. In the fall of 1986, Mr. Will made his European debut in Mulhouse, France with the Orchestre du Rhin. Following his participation in the 1987 Carmel Bach Festival, Mr. Will returns to Europe where he will assume a position with the Zurich Opera. A native of South Carolina, Jacob Will is a graduate of the Cincinnati Conservatory where he was a student of Andrew White and Italo Tajo.



## Soloists

### Instrumentalists



**Liliana Atanasiu**

*Violin*

*Associate Concertmaster*

Romanian-born Liliana Atanasiu got her artist's and teacher's diplomas in Bucharest and won prizes in Italy, Switzerland and Denmark. She began her professional artistic career in 1969 and since 1974 has performed over 800 public recitals, concertos with orchestras and television appearances. She has been on concert tours throughout Western Europe, and in Russia, Hungary, China, North Korea and the Philippines as well as the United States. In 1986 she played with the Marlboro Festival and was soloist for concertos with three orchestras. She has recorded for Electrecord.

### The Cambridge Buskers

**Michael Copley and Dag Ingram**

*Flute and Accordion*



**Michael Copley**

*Flute*

Michael was brought up in Leeds in the north of England and began playing the recorder at school. Saddened by the truly horrible sound of forty plastic recorders playing almost in tune, he dropped out of the class and has not had a lesson on that

instrument since. Soon thereafter, he took up the flute because flutes cost less than oboes. He found that he liked it and that it also enabled him to become "legit" and take part in various murderous performances by youth orchestras. In 1974 he went to Cambridge to study music but met Dag instead and became a Cambridge Busker. Miraculously, he graduated in 1977. In the few days of the year when he is not Busking, Michael lives in Cambridge with his recorder-playing wife and occasionally records Vivaldi and Telemann Concertos for Deutsche Grammophon as soloist. He has almost 100 wind instruments, some very silly indeed. He has performed with the Academy of Ancient Music, I Musici and the internationally renowned Chuckerbutty Ocarina Quartet.



**Dag Ingram**

*Accordion*

Dag (David Adam Gillespie) - had the good fortune to be sent to a school which taught him how to play music rather than read it. His early training was in jazz and the piano was his first instrument, but when he was seventeen a friend sold him a small piano-accordion for five pounds. He rapidly taught himself to play this instrument before going to Cambridge to study Modern Languages. Three years later he emerged with a degree in Russian and French and as a member of one of Cambridge's finest flute and accordion duos. Married, with a small daughter, Dag lives in a tiny village in South Germany.

*The Cambridge Buskers* have had six albums released world-wide by Deutsche Grammophon and annually tours the U.S. and Japan where they inspire a fan club and cartoon strip.



**Damian Bursill-Hall**

*Flute*

Damian Bursill-Hall received his B.M. from Eastman School of Music and his M.A. from U.C. San Diego. In the 1968-69 season he toured and made recordings with the Eastman Wind Ensemble and from 1970-79 was a pupil of Rafael Druian. Since 1974 he has been principal flute with the San Diego Symphony and the San Diego Opera. He has also served as principal with the La Jolla Chamber Orchestra and the Sinfonia of San Diego. He has had numerous solo engagements with the San Diego Symphony as well as with the Alaska Basically Bach Festival, La Jolla Chamber Orchestra, San Diego Museum of Art Chamber Ensemble Concerts and the Phillips Collection in Washington, D.C.



**Christiane Edinger**

*Violin*

Born in Berlin, Christiane Edinger came to the U.S. to the Juilliard School, following which she studied with Nathan Milstein. In 1975 she won the German Critics' Award for Music, being cited for excellence in both contemporary and classical repertoire. In 1985 Miss Edinger made her official Carnegie Hall debut with the American Symphony Orchestra. In the U.S. she has played with the Boston Symphony, the Cleveland Orchestra,



## Soloists

the Brooklyn Philharmonic, and the Los Angeles Chamber Orchestra among others. She tours extensively in Japan and Korea and in Europe plays with the Berlin Philharmonic, the Rotterdam and Prague Symphonies, the Hamburg Philharmonic, the BBC Orchestra and the Madrid Orchestra. Miss Edinger plays an Amati violin made in 1623 and records for Orion Master Recordings and Telefunken/Decca.



**Janina Fialkowska**

*Piano*

Born in Montreal, Janina Fialkowska began piano studies with her mother at age five. The University of Montreal awarded her both Bachelor and Master of Music Degrees by the time she was 17. She continued her studies in Paris for one year and then with Sascha Gorodnitzki at the Juilliard School. With many prizes and awards to her credit, she was one of the top prize winners in the first Arthur Rubinstein Competition. The late Arthur Rubinstein summed up her talent: "I have never heard any pianist play with the power, the temperament, the understanding, the beauty of tone and, above all, with the emotion and complete technical command she has shown in performance." Miss Fialkowska's solo orchestral engagements have included, among others, appearances with the Cleveland orchestra, Concertgebouw, Israel Philharmonic, London Philharmonic, Los Angeles Philharmonic, National Symphony, Philadelphia Orchestra, Royal Philharmonic, as well as all the major orchestras of her native Canada. Her recital schedule has taken her throughout North and South America and Europe.

*Miss Fialkowska's appearance with the Carmel Bach Festival is generously sponsored by Mr. and Mrs. Jephtha Wade.*



**Janet Goodman Guggenheim**

*Piano*

An honors graduate of the University of California, Berkeley, Janet Guggenheim received her Master's Degree from Juilliard, where she was a pupil of Madame Rosina Lhevinne and won the Mozart Concerto Competition and the Josef Lhevinne Scholarship. She tours as accompanist annually with Itzhak Perlman and has performed with Pierre Fournier, Stuart Canin, Uto Ughi, Yo-Yo Ma, Miriam Fried, Gary Kerr, Young Uck Kim and Barry Tuckwell. She also has the distinction of having been pianist for Pablo Casals' Master Classes, which were filmed for National Public Television. She performs often in the San Francisco Bay Area where she resides and where she has won many awards.



**Madeline Ingram**

*Harpsichord*

Madeline Ingram has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York, and in New Jersey with the Madrigal Singers and the Friends of Early Music. She has appeared as soloist with the

Palo Alto Chamber Orchestra, and with the California Bach Society. With degrees from the Eastman School of Music and Western Reserve University, Mrs. Ingram has taught at the Eastman School of Music and Oberlin Conservatory. She performs regularly in the Bay Area.



**Carole Klein**

*Trumpet*

*Tower Music Coordinator*

Ms. Klein received her Bachelor's Degree from Washington University in St. Louis, and her Master's Degree in performance practice from Stanford University. She performs regularly with the San Francisco Opera and Ballet Orchestras, and is principal trumpet for the Marin Symphony, the San Francisco Chamber Orchestra and the Bay Chamber Symphony Orchestra. She is active as a performer on natural (valveless) trumpet, and has recently appeared as principal trumpet with the group "Basically Bach" in Chicago in several performances of Bach's *Mass in b minor*. In addition, Ms. Klein serves as personnel manager for the Masterworks Orchestra (San Mateo), the Orchestra of the Schola Cantorum, and the Bay Chamber Symphony Orchestra and is a member of the Executive Board of Directors of the American Federation of Musicians, Local 6 in San Francisco. Most recently Ms. Klein has appeared as soloist in the recital series of the First Methodist Church in Pacific Grove.



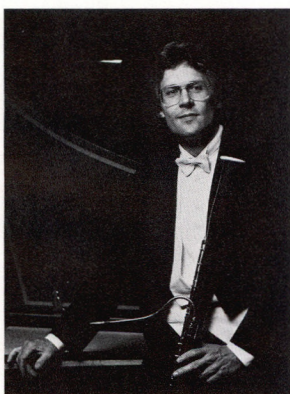
## Soloists



**Sarah Orme Weisz**

*Flute*

Sarah Orme Weisz is the principal flutist of the Glendale Chamber Orchestra, member of the Pasadena Symphony, and performs with the Pacific Symphony, Santa Barbara Symphony, Opera Pacific, and Ventura Symphony. She also freelances with numerous chamber ensembles and orchestras throughout Southern California. She has been recording for the motion picture and television industry and can be heard in the soundtracks of many major movies and television shows. Sarah received her Bachelor's Degree in Flute Performance from U.S.C. and studied principally with Louise Di Tullio. She has performed in master classes for Jean-Pierre Rampal, Julius Baker, William Bennett, Marcel Moyse, and Geoffrey Gilbert. Sarah returns for her fourth year with the Festival with a new name, having recently married violinist Jon Weisz whom she met at the Festival two years ago.



**Jesse Read**

*Bassoon*

Jesse Read has served as principal bassoonist of the Metropolitan Opera National Company, San Francisco Opera, Netherlands Chamber Orchestra, Vancouver CBC Radio Orchestra, and seven seasons with the

Carmel Bach Festival. A specialist in the performance of classical and Baroque wind music, he was a resident fellow at the Schola Cantorum in Basel, Switzerland. He has performed as soloist with the Netherlands Radio Chamber Orchestra, Basel Chamber Orchestra, Cologne Chamber Orchestra, and the Vancouver CBC Orchestra, and has been heard as a soloist on national radio broadcasts from Germany, Holland, Switzerland, Belgium, France and Canada. Mr. Read is currently an active free-lance bassoon soloist and chamber musician in the Los Angeles area, performing with the L.A. Master Sinfonia, L.A. Baroque Orchestra, and the Riverside Opera. He also performs regularly with Tafelmusic of Toronto and the Philharmonia Baroque Orchestra of San Francisco. He has recorded on Phillips, Elena, Harmonia Mundi, and a highly-acclaimed solo album of sonatas by Francois Devienne on the Etcetera label.

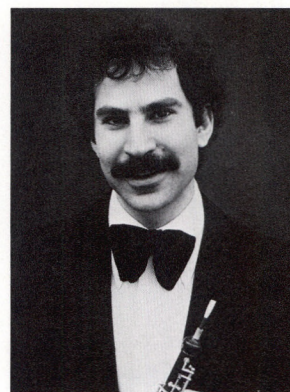


**Peter Rejto**

*Cello*

Peter Rejto has appeared throughout the U.S. and abroad in hundreds of recitals and concerto performances. As "Artist-in-Residence" for both the Association of California Symphony Orchestras and the Michigan Arts Council, he has performed all the major cello concertos with more than 40 orchestras in those two states alone. A touring artist with the Cultural Presentations Division of the U.S. Communications Agency, Mr. Rejto became the first American cellist to tour Bulgaria. His international tours have also taken him to England, Switzerland, Italy, Venezuela and Hong Kong. He regularly appears at many festivals and has toured with "Music from Marlboro."

Peter Rejto's many honors include winning the Young Concert Artists International Auditions, the Debut Award of the Young Musicians Foundation in Los Angeles, the Chicago Civic Orchestra's annual competition as well as the Dealey and Coleman competitions. He was a featured performer at the third American Cello Congress. A member of the Los Angeles Piano Quartet, he is Professor of Music at California State University, Northridge.



**Michael Rosenberg**

*Oboe*

Formerly an Assistant Professor at Rice University, Michael Rosenberg has been an Associate Faculty member with the Aspen Music Festival as well as a participant at the Marlboro Music Festival. Currently solo oboist with the Philharmonisches Orchester Kiel, Mr. Rosenberg has toured as first oboist with the Hamburg Radio Orchestra of Bulgaria, with the Württembergisches Kammerorchester throughout Germany and Italy and has been invited to Poland as soloist with the Chamber Orchestra in Breslau. Mr. Rosenberg has also performed as first oboe with the La Scala Orchestra, the Toronto Symphony, the Bamberg Symphony, the Polish Chamber Orchestra, the Louisville Orchestra and the Aspen Chamber Symphony. In Germany he performs regularly in the St. Michaelis Church in Hamburg, where Telemann and C.P.E. Bach both served as Music Director.



## Soloists

### Others



**Clifford (Kip) Cranna**

*Lecturer*

*Program Notes for the Opera and the Mission Concert*

Clifford ("Kip") Cranna is the Musical Administrator of the San Francisco Opera, often serves as moderator and panelist for the informational and musical programs of the San Francisco Opera Center, and is a regular host of "Opera Insights," presented by the San Francisco Opera Guild. He has conducted a number of choral groups in the Bay Area, and has been active as a director of church music programs. He received his undergraduate degree from the University of North Dakota in choral conducting and his Ph.D. in musicology from Stanford where he specialized in Renaissance and Baroque music history and theory.



**John Hajdu**

*Lecturer*

*Program Notes*

Currently Professor of Music and head of the department at the University of California at Santa Cruz, John Hajdu is active as conductor and scholar specializing in Baroque music. While a student in Paris with Nadia Boulanger, Professor Hajdu began his exploration and study of French sacred music from

the time of Louis XIV. His scholarly works include contributions to the *New Grove Dictionary of Music and Musicians*. He received the Noah Greenberg Award from the American Musicological Society for his recording of Gilles' *Messe des morts*, issued by the Musical Heritage Society. He is currently preparing a book on Bach's *Passion According to St. Matthew*.

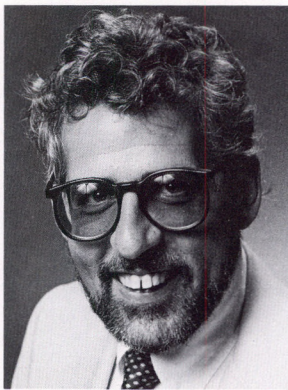


**James Schwabacher**

*Moderator*

*Opera Symposium*

James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion*. Mr. Schwabacher has performed this role and that of the Evangelist in the *St. Matthew Passion* over one hundred times in his thirty-five year career including annual appearances with the Festival until 1975, when he retired. Mr. Schwabacher has been Artistic Administrator and President of the Merola Opera Program of the San Francisco Opera for 30 years and continues to serve as Vice President of the Symphony and Vice Chairman of the San Francisco Conservatory of Music.



**Albert Takazauckas**

*Stage Director for the Opera*

Since directing *The Marriage of Figaro* for

last year's Carmel Bach Festival, Albert Takazauckas has gone on to stage Dimitrova in *Tosca* for the Seattle Opera, a San Francisco revival of the *Rocky Horror Show*, Woody Allen's *Floating Light Bulb* which played to sold out houses at A.C.T., and Molnar's *The Guardsman*; he is reviving the record breaking production of *Sharon and Billy* at the Magic Theater. Future engagements include *Much Ado About Nothing* for the San Francisco Free Shakespeare Festival and *Uncle Vanya* for the new Marin Company and Brittan's *Albert Herring* at Little Rock Arkansas.



**Teri Noel Towe**

*Lecturer*

Writer and broadcaster Teri Noel Towe is a New York lawyer who is also an amateur musicologist specializing in Bach. He hosts classical music programs on New York's listener-sponsored WBAI-FM, operating under the pseudonym, The Laughing Cavalier. An inveterate record collector, Mr. Towe has over 10,000 recordings of Bach's works alone. He uses his extensive collection as a reference library for the articles and record reviews he writes for record album covers and for musical magazines such as *American Record Guide*, *Opus*, *High Fidelity*, and *Ovation*. Mr. Towe appears on the syndicated radio show *Future Forward* on National Public Radio Network. He is often featured as a lecturer at music festivals.



Carmel Bach Festival 1987  
50th Season Program

CLASSIC CREST





# Monday Concert

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July 13, 20, 27, 8 p.m., Sunset Center Theater

**I. Weihnachts-Oratorium (Christmas Oratorio), BWV 248 ..... Johann Sebastian Bach**  
1685-1750

**Part I — Christmas Day**

Beverly Morgan, *soprano*; Janice Taylor, *mezzo-soprano*;  
Karl Markus, *tenor*; Jacob Will, *bass*

Rosemary Waller, *violin*; Michael Rosenberg, Danna Sundet,  
*oboi d'amore*; Leslie Reed, Laura Chase-Mayhall, *oboi da*  
*caccia*; Peter Rejto, *cello*; Jesse Read, *bassoon*; Damian  
Bursill-Hall, *flute*; Carole Klein, *trumpet*; Ken Ahrens,  
*organ*; Bruce Lamott, *harpsichord*

*Festival Chorus, Chorale and Orchestra*

**II. Concerto in F for two flutes and harpsichord, BWV 1057 ..... J.S. Bach**

(Allegro)  
Andante  
Allegro assai

Damian Bursill-Hall, Sarah Orme Weisz, *flutes*  
Bruce Lamott, *harpsichord*

*Festival Orchestra*

*Intermission*

**III. Weihnachts-Oratorium (Christmas Oratorio)**

**Part II — Second Day of Christmas**

**IV. Weihnachts-Oratorium (Christmas Oratorio)**

**Part III — Third Day of Christmas**

The public celebration preceding the opening night concert  
is underwritten by a generous grant from



*This concert will be broadcast live on KUSP-89 FM on Monday, July 27.*



## Monday Concert

### Program Notes

#### I. Christmas Oratorio, BWV 248 (Parts I, II, & III)

J. S. Bach

The great collection of six works we know as the *Christmas Oratorio* comes from late in Bach's career as a cantata composer. Most of his many cantatas were composed in the decade following his arrival in Leipzig (1723): the *Oratorio* was produced in 1734 and 1735. Bach did not perform the *Oratorio* in one presentation: it was conceived as a series of six sections to be performed over the twelve days of Christmas, with the first for Christmas day and the last for the feast of the Epiphany.

The three parts of tonight's concert were first performed on Christmas day of 1734 and on the two following days. Technically speaking, the individual parts of the *Oratorio* should not be classified as cantatas, as they occasionally are, because textually they lack independence: the Christmas story as it is treated in these parts does not correspond completely to the Gospel of the day in question. Because of Bach's treatment of the text, the first three parts of the *Oratorio* make a textually and musically unified portion of the *Oratorio* for concert performance.

The opening music presents a glorious chorus to open the Christmas festival. The scoring is opulent: three trumpets, timpani, two transverse flutes, two oboes, strings, bassoon, and organ continuo. Interspersed with the biblical story (drawn principally from *Luke* 2:1-21 and *Matthew* 2:1-12) are arias, chorales, and combined aria-chorale settings, as in Bach's *Passion* settings. The author of the text is uncertain, but Bach scholars have proposed that Bach's Leipzig librettist Picander, the skilled author of the *Matthew Passion*, must have been involved.

In the *Christmas Oratorio* as in many of Bach's greatest later works we find music that has been reworked from earlier compositions. The opening chorus and other sections are drawn from Cantata BWV 214, other sections draw from Cantatas 213, 215 and a lost Cantata identified now as BWV 248a. Because Cantatas 213, 214 and 215 are all secular cantatas, we see clearly that the spirit of the music was paramount to Bach in making his oratorio, overriding any concerns of intermingling the sacred with the profane.

The recitatives that precede most of the arias are, with one exception, accompanied by a variety of instruments, separating them from the *secco* recitatives of the Evangelist lending them a heightened meditative dimension. The arias and choruses offer a wide diversity of stylistic writing. Compare, for example, the dance-like first aria for alto with the more militaristic interpretation presented in the bass aria "Grosser Herr, O starker König" (Great Lord and Mighty King).

The effective and varied writing for the choir, including the two striking opening choruses, the many chorales, and the several other choral movements, present richer choral experience, and a greater challenge, to the choristers who sing the *Christmas Oratorio*.

### Translation

#### PART ONE

**Chorus:** Rejoice, exult! up, glorify the days (*Jauchzet, frohlocket, auf, preiset die Tage*)

**Recitative (Tenor):** The Evangelist: And it came to pass in those days (*Es begab sich aber zu der Zeit*)

**Recitative (Alto):** Now shall my most beloved Bridegroom (*Nun wird mein liebster Bräutigam*)

**Aria (Alto):** Prepare yourself, Zion, with tender desire (*Bereite dich, Zion*)

**Chorale:** How shall I receive You (*Wie soll ich dich empfangen*)

**Recitative (Tenor):** The Evangelist: And she brought forth her firstborn son (*Und sie gebar ihren ersten Sohn*)

**Chorale and Recitative (Bass, Sopranos):** Soprano: He came in poverty to earth (*Er ist auf Erden kommen arm*)

**Aria (Bass):** Great Lord and mighty King (*Grosser Herr, o starker König*)

**Chorale:** Oh little Jesus, my heart's love! (*Ach mein herzliebes Jesulein*)

#### PART TWO

Sinfonia (Pastoral Symphony)

**Recitative (Tenor):** The Evangelist: And there were in the same country shepherds (*Und es waren Hirten in derselben Gegend*)

**Chorale:** Break out, oh beauteous morning light (*Brich an, o schönes Morgenlicht*)

**Recitative (Tenor, Soprano):** The Evangelist: And the angel said unto them (*Und der Engel sprach zu ihnen*)

**Recitative (Bass):** What God once promised to Abraham (*Was Gott dem Abraham verheissen*)

**Aria (Tenor):** Joyful shepherds, haste, oh, haste (*Frohe Hirten, eilt, ach eilet*)



## Monday Concert

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**Recitative (Tenor):** The Evangelist: And this shall be a sign unto you (*Und das habt zum Zeichen*)

**Chorale:** Behold here: there in a dark stable lies (*Schaut hin, dort liegt im finstern Stall*)

**Recitative (Bass):** So go then hence, you shepherds, go (*So geht denn hin, ihr Hirten, geht*)

**Aria (Alto):** Sleep, my Dearest, enjoy Your rest (*Schlafe, mein Liebster, genieße der Ruh*)

**Recitative (Tenor):** The Evangelist: And suddenly there was with the angel (*Und alsobald war da bei dem Engel*)

**Chorus:** Angels: Glory be to God in the highest (*Ehre sei Gott in der Höhe*)

**Recitative (Bass):** Then fittingly, you angels, rejoice and sing (*So recht, Ihr Engel, jauchzt und singet*)

**Chorale (Choir):** We sing to You in Your host (*Wir singen dir in deinem Heer*)

### THIRD PART

**Chorus:** Ruler of Heaven, hear our mumbling (*Herrscher des Himmels, erhöre das Lallen*)

**Recitative (Tenor):** The Evangelist: And it came to pass (*Und da die Engel von ihnen gen Himmel fuhren*)

**Chorus:** Shepherds: Let us now go even unto Bethlehem (*Lasset uns nun gehen gen Bethlehem*)

**Recitative (Bass):** He has comforted His people (*Er hat sein Volk getröst*)

**Chorale:** This has He done for all of us (*Dies hat er alles uns getan*)

**Aria (Duet: Soprano, Bass):** Lord, Your compassion, Your mercy (*Herr, dein Mitleid, dein Erbarmen*)

**Recitative (Tenor):** The Evangelist: And they came with haste (*Und sie kamen eilend*)

**Aria (Alto):** Lock, my heart, this blessed wonder (*Schliesse, mein Herze, dies selige Wunder*)

**Recitative (Alto):** Yes, yes, my heart shall guard (*Ja, ja, mein Herz soll es bewahren*)

**Chorale:** I will keep You diligently in my mind (*Ich will dich mit Fleiss bewahren*)

**Recitative (Tenor):** The Evangelist: And the shepherds returned (*Und die Hirten kehrten wieder um*)

**Chorale:** Be joyful, meanwhile (*Seid froh dieweil*)

**Chorus:** Ruler of Heaven, hear our mumbling (*Herrscher des Himmels, erhöre das Lallen*)

### II. Concerto in F for two flutes and harpsichord, BWV 1057 J. S. Bach

To provide an appropriate interlude to this evening's oratorio performance, Maestro Salgo has chosen a work that is at once familiar and yet rarely performed. The work will be recognized at the opening bars as the *Fourth Brandenburg Concerto*, but an important difference will almost immediately be perceived, for in adapting his *Concerto in F* from the *Fourth Brandenburg Concerto* (in G Major) Bach transcribed the solo violin part to one for virtuosic obbligato harpsichord. The work is almost never performed in this version, which Bach probably prepared for his Collegium Musicum in Leipzig.

Because of the virtuosic nature of the harpsichord part, the work essentially presents a harpsichord concerto enriched by the presence of the two flutes. The opening *allegro* offers a cheerful, exquisitely developed movement exposing the soloists against a largely simple and straightforward *ripieno* background. The slow movement offers an expressive dialogue between the soloists and the full ensemble. The fugal finale displays both exuberant virtuosity, particularly in the harpsichord, and power in the full ensemble, and in the strong, rhythmic chordal passage near the end.

John Hajdu



# Tuesday Concert

July 14, 21, 28, 8 p.m., Sunset Center Theater

I. Suite #3 in D for orchestra, BWV 1068 ..... Johann Sebastian Bach  
1685-1750

Overture. Vite  
Air  
Gavotte I  
Gavotte II  
Bourrée  
Gigue

Festival Orchestra

II. Cantata, "Am Abend aber desselbigen Sabbats," BWV 42 ..... J.S. Bach

Sinfonia  
Recitative (tenor)  
Aria (alto)  
Duet (soprano, tenor)  
Recitative (bass)  
Aria (bass)  
Chorale

Beverly Morgan, *soprano*; Janice Taylor, *mezzo-soprano*;  
Karl Markus, *tenor*; Jacob Will, *bass*

Michael Rosenberg, Danna Sundet, *oboes*; Jesse Read,  
*bassoon*; Peter Rejto, *cello*; Ken Ahrens, *organ*;  
Bruce Lamott, *harpsichord*

*Members of the Festival Chorale and Orchestra*

*Intermission*

III. Concerto for piano and orchestra in E-flat, K.482 ..... Wolfgang Amadeus Mozart  
1756-1791

Allegro  
Andante  
Rondo: Allegro—Andantino cantabile

Janina Fialkowska, *piano*

*Festival Orchestra*

*This concert will be broadcast live on KUSP-89 FM on Tuesday, July 28*



## Tuesday Concert

### Program Notes

#### I. Bach: Suite #3 for in D for orchestra, BWV 1068

J.S. Bach

Like the other three works in this genre, Bach does not title this work "suite," but rather *Overture*, allowing the dominating opening movement to provide the title for the work. Of Bach's four surviving orchestral suites, the *Suite in D* stands alone in several respects. It has the fewest number of movements, and it contains the only movement in the Italian style of Vivaldi in its well known and much loved *Air*:

A suite is made of a series of dances. After the opening overture in the French style (with alternating slow, majestic, and faster fugal sections), this work proceeds to the *Air* and then to a series of dance movements. The *Air* became one of Bach's best known compositions through its popularization by the nineteenth-century German violin virtuoso August Wilhelmj, who transposed and arranged the movement for performance on the G string of the violin, thereby lending the melody a name that, of course, did not originate with Bach. The *Gavottes* are typical stately dances in simple binary form. Just as a minuet in Bach's time was often followed by another minuet in contrasting style, so was the *Gavotte* treated in the Suites. The *Bourrée* is characterized as a dance that is similar to, but faster than the gavotte. The *Gigue* presents a virtuosic display piece that is not entirely characteristic of the dance type: most giges leap about, while here the melodic motion is smoother.

#### II. Cantata, "Am Abend aber desselbigen Sabbats," BWV 42

J.S. Bach

From the time of his arrival in Leipzig Bach energetically applied himself to one of his principal tasks, that of providing approximately sixty cantatas annually for the services at St. Thomas and St. Nicholas. During Bach's early years at Leipzig, he composed at least three hundred cantatas, creating these works for the envisioned "well-ordered" church music. Characteristically, he approached this task systematically. During 1723 and 1724 he completed a first cycle in which he refined his concept of the cantata, re-working a number of earlier cantatas, and composing dozens of new works. In a second cycle, 1724-25, the "chorale cantata" pattern (with an opening and closing verse of a hymn presented without alteration, and free paraphrases in the internal movements) emerges. Three more cycles were completed by 1735.

"*Am Abend aber desselbigen Sabbats*," composed for the first Sunday after Easter in 1725 belongs to that second cycle of Bach's cantatas, but it is an unusual work. Bach had abandoned the practice of an opening *Sinfonia* years before his time in Leipzig, but here, for some reason, he chose to reinstate his earlier practice of an introductory instrumental movement.

The absence of a choral opening may well have resulted from the practical Bach's need for some relief from the burdens of musical preparations after the demands of the Passiontide and Easter of the preceding weeks. The opening movement is thought to have been drawn from some now-lost concerto, for it indeed reflects the writing style of the *Brandenburg Concertos*. Bach scholar Alfred Dürr has suggested that the alto aria, the dominant movement in the cantata, may also have been derived from a concerto, perhaps the same one, but with an originally composed center section.

Bach placed the soprano/tenor duet under the rubric *Chorale*, but there is no apparent hymn melody, although the text is derived from a verse of the hymn "*Kommt her zu mir, spricht Gottes Sohn*." The instrument opening of the bass aria, with its allegro-finale characteristics leads one to wonder if Bach did not model most of this cantata after a pre-existing concerto. This brilliant movement contrasts active, even tumultuous motives with a more sustained vocal line.

#### BWV 42 Translation

##### Recitative (Tenor):

And in the evening of that very  
same Sabbath  
When the doors were bolted,  
The disciples within assembled,  
Came Jesus, and stood in their  
midst.

Am Abend aber desselbigen Sabbats,  
da die Jünger versammelt,  
und die Türen verschlossen waren,  
aus Furcht vor den Juden,  
kam Jesus und trat mitten ein.

##### Aria (alto):

Where two or three have gathered  
Together in Jesus' name,  
There standeth Jesus in their midst  
And says to them "Amen."  
For what of love and need happens,  
Will not transgress the law of God!

Wo zwei und drei versammelt sind  
in Jesu teurem Namen,  
da stellt sich Jesus mitten ein  
und spricht dazu das Amen.  
Denn was aus Lieb' und Not  
geschieht,  
das bricht des Höchsten Ordnung  
nicht.

##### Duet (Soprano-Tenor):

Despair not, O little band,  
though foes may seek  
To foster fear within you.  
And seek to bring about your  
downfall;  
There is no need for fear and dread,  
This will not long be lasting.

Verzage nicht, O Häuflein klein,  
obgleich die Feinde willens sein  
dich gänzlich zu verstören,  
und suchen deinen Untergang,  
davon dir wird recht angst und  
bang:  
es wird nicht lange währen.

##### Recitative (Bass):

We all can learn a good lesson  
From that which happened at  
Jerusalem;  
For, the disciples assembled there,  
In darkest shadow,  
For fear of persecution,  
They saw the Saviour enter  
And stand with them to show  
that He forever would protect  
His church,  
So let the foes be raging:

Man Kann hiervon ein schön  
Exempel sehen  
an dem, was zu Jerusalem geschehen;  
denn, da die Jünger sich versammelt  
hatten  
in finstern Schatten, aus Furcht vor  
denen Juden,  
so trat mein Heiland mitten ein zum  
Zeugnis,  
dass er seiner Kirche Schutz will sein.  
Drum lasst die Feinde wüten.



## Tuesday Concert

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### Aria (Bass):

Jesus will protect His people,  
Guard them well from oppression;  
Be the sun that shines upon them,  
lighting golden words that spell:  
"Jesus will protect His people,  
guard them well from oppression."

### Chorale:

In gracious mercy grant us peace,  
Lord God, in our time;  
There is no other to help us  
If Thou cannot strive for us  
Than Thou art our God alone.

Give to our princes and those who  
lead;  
Peace and good government,  
That under their command,  
Free from war and from turmoil,  
We may live and prosper,  
Upright and reverent, fearing the  
Lord. Amen.

Jesus ist ein Schild der Seinen,  
wenn sie die Verfolgung trifft.  
Ihnen muss die Sonne scheinen  
mit der goldnen Überschrift:  
Jesus ist ein Schild der Seinen,  
wenn sie die Verfolgung trifft.

Verleih' uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten,  
es ist ja doch kein andrer nicht,  
der für uns könnte streiten,  
denn du, uns'r Gott alleine.

Gib unsern Fürsten und der  
Obrigkeit  
Fried' und gut Regiment,  
dass wir unter ihnen  
ein geruhig und stilles Leben  
führen mögen  
in aller Gottseligkeit und  
Ehrbarkeit. Amen.

### III. Concerto for Piano and Orchestra in E-flat, K. 482 W.A. Mozart

The *E-flat Major Piano Concerto* belongs to 1785 and Mozart's important creative time, that of the creation of *Le Nozze di Figaro*. It is a time of virtuosic writing, when Mozart had come into his own as a fashionable performer and composer, having attracted the attention of the public and the aristocracy. Mozart premiered this work in Vienna on December 16, 1785.

The expansive first movement presents broad, lyrical themes, that contrast to sensuous wind sonorities dominated particularly by the clarinets. The *Andante*, in variation form, takes a special place even in the context of Mozart's great catalogue. In it two of the variations are dominated by the winds creating a striking interlude. At the first performance Mozart had to repeat this movement for his audience. The spirited finale contrasts two ideas, one surrounding a minuet-like middle section with one variation given to the soloist.

*John Hajdu*



# Wednesday Concert

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July 15, 22, 29, 9 p.m., Carmel Mission Basilica

## FOUNDERS' MEMORIAL CONCERT

### Leipzig Revisited

Music of J.S. Bach and His Predecessors at St. Thomas

Sandor Salgo, *Conductor*

Priscilla Salgo, *Assistant Conductor*

*Festival Chorale and Orchestra*

## Silent Processional

- I. Motet, "Praeter rerum seriem," ..... Sethus Calvisius  
(“Beyond the order of earthly things”) 1556-1615
- II. Prelude and Fugue in G ..... Johann Kuhnau  
Ken Ahrens, *organ* 1660-1722
- III. Motet. Double Chorus, "Erforsche mich, Gott," ..... Sebastian Knüpfer  
(“Search me, O God, and know my heart”) 1633-1676
- IV. Suite from *Banchetto musicale* ..... Johann Hermann Schein  
Padouana 1586-1630  
Galliarda  
Courante  
Allemande—Tripla  
*Brass Ensemble*  
Carole Klein, *leader*
- V. Motet. Double Chorus, "Ich weiss dass mein Erlöser lebet," ..... Johann Schelle  
(“I know that my Redeemer liveth”) 1648-1701
- VI. Concerto in c for oboe, violin, and orchestra ..... Johann Sebastian Bach  
(Reconstructed after the concerto for two harpsichords, BWV 1060) 1685-1750  
Allegro  
Adagio  
Allegro  
Michael Rosenberg, *oboe*  
Rosemary Waller, *violin*

*This concert will be broadcast live on KUSP-89 FM on Wednesday, July 29.*



## Wednesday Concert

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VII. Doxology from **Magnificat in C**, ..... **Christoph Graupner**  
Gloria Patri (Glory be to the Father) 1683-1760

VIII. Aria, "**Seid beglückt, edle Beide**," ..... **J.S. Bach**  
from the cantata, "O! Holder Tag, erwünschte Zeit"  
("O glorious day, longed-for time"), BWV 210, (the "Wedding Cantata")

Recitative: Hochtheurer Mann, so fahre ferner fort  
(Most worthy man, continue in thy path)

Aria: Seid beglückt, edle Beide (Be happy, noble couple)

Candace Goetz, *soprano*

IX. Cantata, "**Ein feste Burg ist unser Gott**," ..... **Franz Tunder**  
("A mighty fortress is our God") 1614-1667

X. **Concerto in B-flat for 3 oboes and 3 violins** ..... **Georg Philipp Telemann**  
1681-1767

Allegro

Largo

Allegro

Michael Rosenberg, Danna Sundet, and Laura Chase-Mayhall, *oboe*  
Rosemary Waller, Liliana Atanasiu, and Stephen Gehl, *violin*

XI. Final Chorus and Chorale from **Johannespassion**, ..... **J.S. Bach**  
(St. John Passion), BWV 245

Chorus: Ruht wohl, ihr heiligen Gebeine  
(Rest well Thy holy body)

Chorale: Ach Herr, lass dein lieb' Engelein  
(Ah, Lord, let Thy blessed angel)

### Recessionals

**Intrada** ..... **G.P. Telemann**

**Te Deum Laudamus** ("We praise Thee, O God") ..... **Gregorian Chant**



## Wednesday Concert

### Program Notes

The Thomaskirche (St. Thomas Church) in Leipzig, where J.S. Bach served for 27 years, had for generations been the center of the city's musical life. Its "Kantor," or music director, was traditionally Leipzig's chief musical figure, with civic and teaching responsibilities in addition to supervising the music in the city's churches. This concert explores the rich musical tradition represented by the many able musicians who served as "Thomaskantor" or were otherwise influential in Leipzig. By examining Bach's music in conjunction with that of his illustrious Leipzig forerunners, we can only enhance our understanding of his role as the most famous Thomaskantor of them all.

I. Sethus Calvisius, who served as Thomaskantor from 1594 until his death in 1615, was a noted scholar in the fields of history and astronomy as well as music. He was one of the most respected German music theorists of his time, and a prominent figure in Leipzig's intellectual life.

His 6-voice motet *Praeter rerum seriem*, published in Leipzig in 1603, is a "parody" (a composition derived from an earlier model) based on a motet with the same text by the Flemish composer Josquin Desprez. In serenely interwoven polyphony, the work expresses a sense of mystic wonder at the miracle of the virgin birth.

II. Bach's immediate predecessor at St. Thomas, Johann Kuhnau, is primarily noted as a composer of music for harpsichord, particularly the *Biblische Historien*, descriptive sonatas based on scenes from the Old Testament. He served as organist at St. Thomas from 1684, and became Kantor in 1701.

Kuhnau's Prelude and Fugue in G is one of his few surviving organ works. Its effective chordal prelude connects directly with a well crafted fugue in four voices, its subject characterized by decorative mordents and trills.

III. Sebastian Knüpfer served as Thomaskantor for 19 years, beginning in 1657, helping to re-establish the musical pre-eminence of Leipzig following the devastations of the Thirty Years' War. His output includes many German cantatas belonging to the tradition later continued by Bach.

Knüpfer's 8-part motet "Erforsche mich, Gott," a setting of Psalm 139:23-24, was composed in 1673 for the funeral of a noblewoman. Typical of Knüpfer's profoundly devout compositional approach, the work is highly contrapuntal, with the two choirs often intermingling their polyphonic lines.

IV. The early Baroque master, Johann Hermann Schein, was educated at the University of Leipzig, and succeeded Calvisius as Thomaskantor in 1616. Along with Schütz he is credited

with achieving a successful blend of the Netherlandish-German tradition with the Italian stylistic innovations of the early 1600's.

*Banchetto musicale* ("The Musical Banquet") is a collection of Schein's instrumental dance suites published in Leipzig in 1617. The suites are of the "variation" type, so called because each movement employs a version of the same thematic material modified to suit the character of the individual dance.

V. Succeeding Knüpfer as Thomaskantor in 1677 was Johann Schelle, who had studied under Schütz as a boy, later becoming Knüpfer's own pupil at the St. Thomas School before entering the University of Leipzig. It was Schelle who first succeeded in replacing Latin compositions with works composed to German texts as primary liturgical elements at the Thomaskirche.

Schelle's double chorus motet, "Ich weiss dass mein Erlöser lebet" (a setting of Job:19:25-27) illustrates his ability to combine contrapuntal mastery with massed chordal effects. The latter technique opens the work with dramatic outbursts on the words "Ich weiss" ("I know"). Similar repeated chords on the word "Gott" (in the passage "Yet in my flesh shall I see God") demonstrate Schelle's keen awareness of the art of textual expression.

VI. During his early years as Thomaskantor (1723-1728) Bach concentrated on the composition of church music, primarily cantatas. But in 1729 he took on an additional post as director of the Collegium Musicum (founded by Telemann in 1702), an orchestra of professionals and university students who gave weekly concerts. It is for this group that Bach's harpsichord concertos are believed to have been produced, mostly as transcriptions of earlier concertos.

One such work is a concerto in c for two harpsichords that Bach is believed to have transcribed from his earlier concerto, now lost, for oboe and violin. The musicologist Wilfried Fischer has reconstructed this lost concerto from Bach's later transcription. The attractive theme of the first movement's *ritornello* features a distinctive two-note echo figure. The sensuous intertwining of solo lines of the Adagio calls to mind the slow movement of Bach's concerto for two violins. The lively closing movement is in the dance-style of the bourée.

VII. Christoph Graupner was a pupil of Schelle and Kuhnau at the St. Thomas School, and studied law at the University of Leipzig. After an early career as an opera composer, he became Kapellmeister at the court of Darmstadt. In 1723 he was offered the post of Thomaskantor in Leipzig (after Telemann had declined it), but the Landgrave of Darmstadt refused to accept Graupner's resignation and granted him a large raise. It was only then that the Thomaskantor position was offered to Bach.



## Wednesday Concert

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Graupner composed his *Magnificat* during a visit to Leipzig in 1722 when asked to apply for the post of Thomaskantor. The work can thus be viewed as part of his "application." Its majestic concluding movement, heard on this program, makes effective use of trumpets and timpani, and demonstrates an extroverted style whose uncomplicated harmonic treatment reveals a closer kinship to Vivaldi than to Bach.

**VIII.** As Leipzig's civic music director, Bach was often commissioned to write cantatas to mark special occasions. One such occasion was the wedding of an unknown couple in 1742 for which Bach recycled a version of an "occasional" cantata he had used at least twice before.

Often called the "Wedding Cantata," the work is scored for soprano solo, with an orchestra of flute, oboe d'amore, strings and continuo. (Bach's wife Anna Magdalena may have been the wedding soloist.) The concluding section of the cantata, heard on this concert, begins with a remarkable accompanied recitative (directed at the groom), with the flute and oboe d'amore moving in expressive thirds and sixths. There follows one of Bach's most exuberant and joyful arias, an exultant blessing to the bride and groom—and a virtuosic challenge to the singer.

**IX.** Franz Tunder spent most of his career as organist at the Marienkirche in Lübeck. Although few of his compositions survive, he nonetheless laid the groundwork for important developments in North German church music that were carried forward by his son-in-law and successor Buxtehude, who in turn influenced Bach.

Tunder's chorale cantata "Ein feste Burg" (based on Luther's famous hymn tune) is remarkable for its varied and inventive treatment of the chorale melody. A notable example is his vivid depiction of conflicting forces at the words "Es streitet für uns" ("He does battle for us"). A comparison with Bach's famous cantata "Christ lag in Todesbanden," written a century later, readily demonstrates musicologist Georg Karstaedt's assertion that "Tunder initiated the development of the Lutheran church cantata that culminated in the work of Bach."

**X.** Telemann's association with Leipzig began in 1701 when he enrolled at the University. The following year he founded the Collegium Musicum and became music director of the Leipzig Opera. In 1704 he became organist at the Neue Kirche. His career eventually led him to the post of Kantor in Hamburg. He sought the position of Thomaskantor in 1722, but after being offered it he yielded to pressure to retain his current post (as Graupner later would as well, leaving the Leipzig position open for Bach).

Telemann's astoundingly prolific output includes concertos for an enormous variety of combinations, of which the concerto for 3 oboes and 3 violins is a remarkable example.

In the opening Allegro the two instrumental groups set up an almost hypnotic interplay of echoed phrases. A Largo constructed in skillfully overlapping counterpoint leads to an irresistible dance movement to conclude the work in rollicking 12/8 time.

**XI.** The practice of performing *Passion* oratorios had been established in Leipzig by Kuhnau in 1721. Bach's *St. John Passion*, the first large-scale work he produced for the city, was performed during Lent in 1724, less than a year after his arrival. Thus he may have begun work on the *Passion* while still in Cöthen, with the idea of demonstrating his qualifications for the new post.

The concluding chorus of the *St. John Passion* is a sublime summation of the Gospel narrative, capturing a mood of devout penitence and fulfillment. The customary final chorale follows, in a particularly moving setting. One can only wonder whether any who heard this work in 1724 could guess at the fame its composer would eventually bring to Leipzig and the Thomaskirche.

Clifford Cranna



# Thursday Concert

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July 16, 23, 8 p.m., Sunset Center Theater

**I. Sonata #1 for cello and continuo in G, BWV 1027 . . . . . Johann Sebastian Bach**  
1685-1750

Adagio  
Allegro ma non tanto  
Andante  
Allegro moderato

Peter Rejto, *cello*, Janet Goodman Guggenheim, *piano*

**II. Sonata for cello and piano in A . . . . . Luigi Boccherini**  
1743-1805

Adagio  
Allegro

Peter Rejto, *cello*, Janet Goodman Guggenheim, *piano*

**III. Aria, "Die Liebe führt mit sanften Schritten," . . . . . J.S. Bach**  
from Cantata BWV 36

**Aria, "Der Glaube ist das Pfand der Liebe," . . . . . J.S. Bach**  
from Cantata BWV 37

Karl Markus, *tenor*

Stephen Gehl, *violin*; Ruth Stienon, *cello*

Karen Beck, *oboe*; Bruce Lamott, *harpsichord*;

*Intermission*

**IV. Partita #2 for violin in d, BWV 1004 . . . . . J.S. Bach**

Allemande  
Courante  
Sarabande  
Gigue  
Chaconne

Christiane Edinger, *violin*

**V. Sonata for violin and piano in E-flat, K. 481 . . . . . Wolfgang Amadeus Mozart**  
1756-1791

Molto allegro  
Adagio  
Allegretto (Variations)

Christiane Edinger, *violin*; Janet Goodman Guggenheim, *piano*



# Thursday Concert

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July 30, 8 p.m., Sunset Center Theater

I. Sonata for cello and piano in A ..... Luigi Boccherini  
1743-1805

Adagio  
Allegro

Peter Rejto, *cello*, Janet Goodman Guggenheim, *piano*

II. Sonata for violin and piano in E-flat, K.481 ..... Wolfgang Amadeus Mozart  
1756-1791

Molto allegro  
Adagio  
Allegretto (Variations)

Christiane Edinger, *violin*; Janet Goodman Guggenheim, *piano*

*Intermission*

III. The Cambridge Buskers

Michael Copley, *flute*  
Dag Ingram, *accordion*

"The Cambridge Buskers will play a program of not more than thirty works, some Baroque, some classical, some neither, which will be announced from the stage. None of these was written for the unique combination of instruments used this evening."

— quoted from a letter from Michael Copley

*The Buskers appear by special arrangement with GAMI.*

*This concert will be broadcast live on KUSP-89 FM.*



## Thursday Concert

### Program Notes

#### I. Sonata for cello and continuo in G, BWV 1027

J. S. Bach

Most of Bach's surviving chamber music dates from his years at Cöthen, and it was during those years that Bach adapted his previously composed *Trio Sonata in G Major*, BWV 1039, into the sonata for gamba and obbligato harpsichord that is commonly performed, as it will be this evening, with cello and piano. This adaptation is of some importance in the history of Bach's style of writing, and in the development of the sonata concept. During his time at Cöthen Bach cultivated a new way of writing that was to take strong hold in the 18th century. The *Trio Sonata* had provided the central instrumental chamber form during the Baroque era. The normal Baroque trio sonata employed two identical melody instruments and continuo, but this required four players (two for the continuo part). Bach's gamba sonatas, as well as other sonatas from this time for violin and flute, assign melodic writing as in a trio sonata, but instead of employing two similar instruments, the second melodic line is taken by the right hand of the harpsichord. This was essentially the only difference between Bach's *Trio Sonata in G* and the first gamba sonata. Bach did not originate this approach to writing, but he was the first to employ this method of writing so successfully. The independence of the harpsichord right hand lends this adaptation the characteristics that make it possible to perform it successfully with piano rather than harpsichord.

This work sonata displays the form of the church sonata, i.e. four movement in the slow-fast-slow-fast scheme. The first movement, in 12/8 meter, exudes a pastoral quality. The *Allegro ma non presto* contains a forward-looking ternary form, the third section of which resembles strikingly a later 18th-century recapitulation. The brief, but moving *Adagio*, a highlight of the work, precedes a fugal finale.

#### II. Sonata for cello and piano in A Luigi Boccherini

Composer and virtuosic cellist Luigi Boccherini wrote more than 300 chamber works, almost all of them for ensembles including the cello. Not listed in any of Boccherini's writings, but surviving in a manuscript attributed to him are 20 cello sonatas. As early as his fourteenth year Boccherini is known to have performed sonatas of his own composition in public. On stylistic grounds, this sonata is thought to be one of the works Boccherini composed and performed in his early career.

Despite his remarkable originality and lyric gifts, Boccherini's style never fully assimilated the Viennese sonata concept. His development sections rarely display the tension we have grown to expect in sonata form, and thus his works, despite their charm and virtuosic qualities, have fallen into neglect. Many of Boccherini's sonatas end with a minuet like movement, which leaves audiences today expecting yet

another movement. This Sonata in A Major was so composed, and of the three movements Mr. Rejto will play only the first two, and in reverse order, omitting a minuet-like finale. Both movements display the composer's fine lyric sense, along with as his idiomatic grasp of the cello.

#### III. Aria for tenor, "Die Liebe führt mit sanften Schritten" from Cantata BWV 36 J. S. Bach

Bach used this aria in no less than four works. Secular cantatas containing this aria, but with different texts, were performed in honor of birthdays for the Princess of Anhalt-Cöthen in 1725, for Johann Matthias Gesner, Rector of the Thomas-schule in the early 1730s (Gesner, who greatly admired and understood the gifts of his great musical colleague, was the most supportive of the Rector's who worked with Bach), and for Johann Florens Rivinus, Professor in the University of Leipzig, about 1733. Bach adapted the same music into the Advent cantata, BWV 36, in 1731.

#### Translation

The love guides with soft steps  
A heart, which its teacher loves.  
Where others are prone to stray,  
Will this one move himself with caution,  
Because respect gives him boundaries.

#### Aria for tenor, "Der Glaube ist das Pfand der Liebe" from Cantata BWV 37 J. S. Bach

So rich was J. S. Bach's compositional style that even a fragment of a work can yield music of the highest quality. This aria has come down to us in an incomplete form: only the voice and continuo parts survive. A fine aria emerges, even though the violin obbligato is only a conjecture based upon the existing bass line and tenor melody.

Cantata 37 comes from the first Leipzig cycle. Its text is based on poetry of an unknown author. The aria reflects Bach's developed style of text setting, with motivic groups associated with each textual idea.

#### Translation

The faith is the pledge of the love  
Which Jesus cherishes for his own  
Therefore has He purely from love-impulse  
When He wrote my name in the book of life  
on me this jewel conferred.

#### IV. Partita #2 for violin in d, BWV 1004 J. S. Bach

Bach's reputation as a keyboard virtuoso tends to overshadow that of his violin playing, which must have been quite strong. Both his father and grandfather were accomplished violinists, and we must not forget that for a time at Weimar Bach must have been quite active as a violinist.



## Thursday Concert

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To his solo violin works Bach brought a deep understanding of the instrument and a resourceful approach to exploiting its capabilities. This he combined with his incomparable skill in the art of combining melodies. The result yielded solo works of incredible complexity and harmonic richness.

Bach's achievement in his compositions for solo violin stands quite alone. Polyphonic treatment in compositions for solo violin had been achieved by others, such as Heinrich Biber, before Bach's time, but no composer before or since contributed a *corpus* of such works to compare with Bach's Sonatas and Partitas.

The Partitas complement the more intense Sonatas with a great variety of dance forms. The *d minor Partita* offers the traditional series of dances in preparation for something special. A colossus in the solo violin repertoire, the great Ciaccona presents a monumental set of variations on a four-bar harmonic pattern heard at the outset. Spitta wrote of this great masterwork, "This Ciaccona is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

### V. Sonata for violin and piano in E-flat, K. 481

W. A. Mozart

Mozart completed the composition of the *E-flat Sonata for Violin and Piano* just four days before he premiered the piano concerto of the same key that was performed Tuesday evening. The *E-flat Sonata* is a pleasant work manifesting a broad lyricism, particularly in the *Adagio*, more akin, in certain respects, to the music of the next century than to Mozart's own time. The first movement is noteworthy for its development of a four-note motive associated with the finale of the Jupiter Symphony. In the *Adagio* each instrument is given an extended solo passage, joining together in the later part of the movement in a deeply expressive sonorous duet. The finale consists of six variations on a typically charming Mozartean theme.

John Hajdu



# Friday Concert

July 17, 8 p.m., Sunset Center Theater

## Bach and His Heirs

I. Cantata, "Erschallet, ihr Lieder," BWV 172 ..... Johann Sebastian Bach  
1685-1750

Chorus  
Recitative (bass)  
Aria (bass)  
Aria (tenor)  
Duet (soprano, alto)  
Chorale  
Chorus

Beverly Morgan, *soprano*; Debbie Cree, *mezzo-soprano*;  
Karl Markus, *tenor*; Jacob Will, *bass*

Carole Klein, *trumpet*; Michael Rosenberg, Laura Chase-Mayhall,  
*oboes*; Peter Rejto, *cello*

*Festival Chorale and Orchestra*

II. Concerto for violin and orchestra ..... Alban Berg  
1885-1935

Andante and Allegretto  
Allegro and Adagio

Christiane Edinger, *violin*

*Festival Orchestra*

*Intermission*

III. Alto Rhapsody, Op. 53 ..... Johannes Brahms  
1833-1897

Janice Taylor, *mezzo-soprano*

*Men of the Festival Chorale*

*Festival Orchestra*

IV. Concerto in C for violin, cello and piano, ("Triple") ..... Ludwig van Beethoven  
1770-1827

Allegro  
Largo  
Rondo alla Polacca

Christiane Edinger, *violin*; Peter Rejto, *cello*;  
Janet Goodman Guggenheim, *piano*

*Festival Orchestra*



# Friday Concert

July 24 and 31, 8 p.m., Sunset Center Theater

**I. Cantata, "Erschallet, ihr Lieder," BWV 172 . . . . . Johann Sebastian Bach**  
1685-1750

Chorus

Recitative (bass)

Aria (bass)

Aria (tenor)

Duet (soprano, alto)

Chorale

Chorus

Beverly Morgan, *soprano*; Debbie Cree, *mezzo-soprano*;  
Karl Markus, *tenor*; Jacob Will, *bass*

Carole Klein, *trumpet*; Michael Rosenberg, Laura Chase-Mayhall,  
*oboes*; Peter Rejto, *cello*

*Festival Chorale and Orchestra*

**II. Alto Rhapsody, Op. 53 . . . . . Johannes Brahms**  
1833-1897

Janice Taylor, *mezzo-soprano*, July 24

Hilda Harris, *mezzo-soprano*, July 31

*Men of the Festival Chorale*

*Festival Orchestra*

**III. Concerto in C for sopranino recorder . . . . . Antonio Vivaldi**  
1678-1741

(Allegro)

Largo

Allegro molto

The Cambridge Buskers

Michael Copley, *sopranino recorder*

Dag Ingram, *accordion*

*Festival Orchestra*

**IV. Andante in C for flute and orchestra, K. 315 . . . . . Wolfgang Amadeus Mozart**  
1756-1791

The Cambridge Buskers

*Festival Orchestra*

*Intermission*

**V. Concerto in C for violin, cello and piano, ("Triple") . . . . . Ludwig van Beethoven**  
1770-1827

Allegro

Largo

Rondo alla Polacca

Christiane Edinger, *violin*; Peter Rejto, *cello*;

Janet Goodman Guggenheim, *piano*

*Festival Orchestra*

The Golden Gala has been underwritten in part by a generous grant from



THE  
MONTEREY VINEYARD\*

*This concert will be broadcast live on KUSP-98 FM on Friday, July 31.*



## Program Notes

### "Bach and His Heirs"

Music students learn from their textbooks that Bach's works formed the culmination of an era, but, like the other great masters, Bach's works have provided a wellspring for inspiration to countless composers since his time. After his sons, Mozart and Beethoven were among the few before Mendelssohn to recognize Bach's mastery. As a child Beethoven learned the preludes and fugues of the *Well-tempered Clavier*, an exercise that served him well in the composition of music from the fugal passages in the development sections of his early symphonies, to the great fugues of the late string quartets. Tonight, for example, we will hear fugal writing at an unusual place, at the beginning of a concerto, in Beethoven's *Triple Concerto*. This work is perhaps the most Baroque of Beethoven's compositions in its unusual scoring. Brahms's admiration for Bach is better known. Brahms profited greatly from the momentum of the Bach re-discovery movement that took place under the leadership of Mendelssohn and Brahms's mentor, Schumann. The *Alto Rhapsody* displays the refined vocal counterpoint Brahms cultivated so skillfully in his sacred motets. The dodecaphonic style of Alban Berg's violin concerto may seem on the surface to be far removed from Sebastian Bach's style, but Berg's integration of Bach's chorale harmonization "*Es ist genug*" (from Cantata 60) in his 12-tone violin concerto presents one of the most effective and technically astounding Bach interpolations in all of music. Tonight's program presents only a small sampling of Bach's music heirs. "Not brook (Bach), but ocean should be his name!", exclaimed Beethoven once. That ocean continues to nourish musical heirs, and will do so for generations yet to be born.

### I. Cantata, "Erschallet, ihr Lieder," BWV 172 J. S. Bach

The Cantata, "*Erschallet, ihr Lieder*" comes from Bach's years at Weimar, where it was first performed on Whitsunday in 1714. Salomon Franck, the excellent poet Bach had available to him in Weimar, probably wrote the text. Because Bach performed the cantata several times in Leipzig, with some minor revisions to the music, we may surmise that he held this relatively early work in high regard.

Bach underscores the festive nature of the Whitsuntide text in the joyous opening chorus. Three sound groups: trumpets and timpani, strings and oboes, and choir, all oppose one another in antiphonal celebration. The movement is in *da capo* form, the middle section giving the trumpets a rest while the texture changes to imitative polyphony.

The recitative then presents the Epistle for the day (in Leipzig Bach would generally set the Biblical passage in an expansive chorus), and the arias that follow expand on this theme. The instrumentation that follows in the bass aria is rare in Bach, but there can be little doubt that the trumpet here symbolizes God's majesty. After the brilliance of the first chorus and the

first aria, the tenor aria offer a sharp contrast with a more contemplative setting.

The duet between the Soul (soprano) and the Holy Spirit (alto) presents one of Bach's finest movements from the early cantatas. Here Bach weaves three couplets of verse with the chorale, "Come, Holy Spirit, Lord God." The oboe presents the chorale tune in a richly ornamented version: indeed one that is hardly recognizable as a chorale. The dialogue between the Soul and the Holy Spirit, then, emerges in an elaborate polyphonic quartet consisting of the oboe chorale, the two voices in dialogue, and the continuo.

Following the chorale, "*Von Gott kommt mir ein Freuden-schein*" (From God a ray of joy comes to me), which comes from the fourth verse of Philipp Nicolai's, "How brightly shines the morning star," Bach repeats the festive opening chorus.

### BWV 172 Translation:

#### Chorus:

Resound ye tunes, sound ye strings!  
O most blissful times! God prepares  
our souls to be His temples.

Erschallet, ihr Lieder, erklinget, ihr  
Saiten! O seligste Zeiten. Gott will  
sich die Seelen zu Tempeln bereiten.

#### Recitative (Bass):

He who loves me will keep my  
word and my Father will love him,  
and we will come to Him and dwell  
with Him.

Wer mich liebet, der wird mein  
Wort halten, und mein Vater ihn  
lieben, und wir werden zu ihm  
kommen und Wohnung bei ihm  
machen.

#### Aria (Bass):

Most holy Trinity, great God of honor,  
come, join us in this time of grace,  
enter our hearts' dwellings, small  
though they be, come and let us  
plead to You, come and live with us.

Heiligste Dreieinigkeit, grosser Gott  
der Ehren, komm doch in der  
Gnadenzeit, bei uns einzukehren,  
komm doch in die Herzenshütten,  
sind sie gleich gering und klein,  
komm und lass dich doch herbitten,  
komm und kehre bei uns ein, komm  
und ziehe bei uns ein! Heiligste  
Dreieinigkeit, grosser Gott der Ehren.

#### Aria (tenor):

O Paradise of souls, where the Spirit  
of God blows and blew at the Cre-  
ation, the Spirit that will endure  
forever; up, up, prepare yourself!  
The comforter draws near.

O Seelenparadies, das Gottes Geist  
durchwehet, der bei der  
Schöpfung blies, der Geist, der nie  
vergehet; auf, auf, bereite dich, der  
Tröster nahet sich.

#### Duet with chorale (soprano, alto):

*Soul:* Come, keep me no longer  
waiting, come, You gentle wind  
of Heaven and waft through the  
garden of my heart.

Komm, lass mich nicht länger  
warten, komm, du sanfter Himmels-  
wind, wehe durch den  
Herzensgarten!

*Holy Spirit:* I will quicken thee,  
my child.

Ich erquickte dich, mein Kind.

*Soul:* Dearest love, you are sweet  
and the fullness of delight; I pine  
away when you are not near.

Liebste Liebe, die so süsse, aller  
Wölust Überfluss, ich vergeh, wenn  
ich dich misse.

*Holy Spirit:* Receive of me the kiss  
of grace.

Nimm von mir den Gnadenkuss.

*Soul:* Let me greet you in faith!  
Highest love, enter! You have con-  
quered my heart.

Sei im Glauben mir willkommen,  
höchste Liebe, komm herein!  
Du hast mir das Herz genommen.

*Holy Spirit:* I am yours and you are  
mine.

Ich bin dein,  
und du bist mein.



## Friday Concert

### Chorale:

From God a ray of joy comes to me,  
When You with Your sweet eyes  
kindly look upon me,  
O lord Jesus, my dearest One.  
Your word, Your Spirit, Your Body  
and Blood do quicken me.  
Take me kindly in your arms  
that I might become warm  
with Your grace.  
Call me and I will come.

Von Gott kömmt mir ein  
Freudenschein, wenn du mit  
deinen Augelein mich freundlich  
tust anblicken. O Herr Jesu, mein  
trautes Gut, dein Wort, dein Geist,  
dein Leib und Blut mich innerlich  
erquicken. Nimm mich freundlich  
in dein Arme, dass ich warme werd  
von Gnaden: Auf dein Wort komm  
ich geladen.

### II. Concerto for violin and orchestra Alban Berg Dedicated "to the memory of an angel."

Berg's violin concerto comes from his last year. Berg, at first reluctant to accept the commission from the American violinist Louis Krasner, ultimately accepted with the desire to prove that the twelve-tone method of composition could indeed produce as lyrical and expressive a concerto as traditional tonal methods.

A tragic event on 22 April 1935 led to the character of the work:

Berg and his wife, who were close friends of Gustav Mahler's widow, were profoundly shaken by the death of 18 year-old Manon Gropius, Alma Mahler's daughter. Berg chose to interrupt his work on the opera Lulu in order to compose the concerto "to the memory of an angel."

The concerto displays qualities of the symphonic concerti like those of Beethoven and Brahms, but the work presents a symphonic poem in which the first part (movements 1 and 2) presents the loveliness and vivacity of Manon, while the second part (movements 3 and 4) portrays her illness, suffering, death, and transfiguration. The violin is the symbol of the protagonist. The opening *andante* presents an arch form (ABA) in which the third section retraces elements of the first in reverse order. The second movement is a scherzo with two trio sections, the first marked "Viennese and rustic", and the second a pastoral Carinthian folk song that is given in the horn and trumpets. The third movement brings on the "catastrophe." The transition to the fourth movement presents the climax of the work (Manon's death) with a nine-note chord presented *fortissimo* in the entire orchestra. The concluding *adagio* is based on Bach's chorale, "Es ist genug," from Cantata 60, which appears and is treated to two variations. Reference to the folk tune of the second movement then appears, followed by a coda which portrays Manon's transfiguration. The closing passage recalls the ending of "*Der Abschied*" (the farewell) of Mahler's, "*Das Lied von der Erde*."

Berg composed this rich, profound, and emotional work in the summer of 1935. More tragedy was to follow: Berg himself died the following December at the age of 50 of complications from an insect sting; thus this last complete work, composed to the memory of a young girl, was to serve also as the composer's own requiem.

### III. Alto Rhapsody, Op. 53

**J. Brahms**

Unlike most of the great masters who preceded him, Johannes

Brahms tended to concentrate his energies on specific types of large forms for important periods in his career. The two orchestral serenades came in close proximity to one another in the late 1850s. Except for some early work on the first symphony, the symphonies spanned only ten years (1875-1885), and the late 1860s and early 1870s saw no less than seven orchestrally accompanied choral works of which the German Requiem and the Alto Rhapsody remain the best known.

Brahms had just premiered the *Requiem* (1868), with soprano and baritone soloists, and the cantata, *Rinaldo* (1869), for tenor solo with male chorus, when he turned to the *Rhapsody*. His selection of the alto voice with the same instrumentation and male chorus as the cantata reflects a Bach-like symmetry in Brahms' method, although despite Brahms' great admiration for J. S. Bach, it was probably more Brahms' own similar way of thinking rather than the influence of the older master that must have led to his decision to write for this unusual combination of voices and instruments.

The text by Goethe, like that of *Rinaldo*, takes a section of "*Harzreise im Winter*." Brahms develops the text in a free form of great genius: the first two verses, in the words of Karl Geiringer "find their solution and fulfillment in the profound emotion of the third." The opening *adagio* in c minor sets a sombre mood. The voice enters unaccompanied, but is soon joined by the opening music. The principal theme of the *Rhapsody* appears with a tempo change to *andante*. Relatively late in the work the male chorus enters as the minor key yields to the major for the final verse of the poem, an invocation to the "Father of Love."

### Translation:

#### (Alto solo)

But, over there, who is that?  
He has lost his way in the  
undergrowth,  
Behind him the bushes come  
sharply together,  
The grass springs anew,  
Emptiness engulfs him.

Alas, who will heal the pain of one  
For whom the balsam has turned to  
poison?  
Who has drunk the hatred of  
mankind  
From the cup of love?  
First scorned, now scorning,  
He secretly wastes his own worth  
In useless searching for himself.

#### (Alto and Men's Choir)

If upon your Psalter,  
Father of Love, there be one note  
That can reach his ear,  
Then revive his heart!  
Open the clouded eye  
To the thousand springs  
Beside the thirsting soul  
In the desert.

Aber abseits wer ist's? In's Gebüsch  
verliert sich sein Pfad. Hinter ihm  
schlagen die Sträucher zusammen,  
das Gras steht wieder auf, die Oede  
verschlingt ihn.

Ach wer heilet die Schmerzen dess,  
dem Balsam zu Gift ward? der sich  
Menschenhass aus der Fülle der  
Liebe trank! Erst ver ach tet nun ein  
Verächter, zehrt er heimlich auf  
seinen eig' nen Werth in  
ung'nügender Selbstsucht.

Ach wer heilet die Schmerzendess,  
dem Balsam zu Gift ward? der sich  
Menschenhass, aus der Fülle der  
Liebe trank!

Ist auf deinem Psalter, Vater der  
Liebe, ein Ton seinem Ohre ver-  
nehmlich, so erquicke sein Herz!

Oeffne den umwölkten Blick über  
die tausend Quellen neben dem  
Durstenden in der Wüste.

Ist auf deinem Psalter, Vater der  
Liebe, ein Ton seinem Ohre ver-  
nehmlich, so erquicke sein Herz!



## Friday Concert

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### IV. Concerto in C for violin, cello and piano, Op. 56 Ludwig van Beethoven

In 1804-05, the time of the *Eroica* and the first version of *Fidelio*, Beethoven sketched out the *Triple Concerto*, perhaps the most neglected of his concertos. The composer was to produce his fourth and fifth symphonies, however, before completing the concerto. Published in 1807 and first performed the following year, as Schindler reported:

It was accorded a very poor reception because the performers took the piece too casually. It was not heard again until 1830, when it was performed with great success at the Concerts spirituels by artists Bocklet, Mayseder, and Merk.

The work displays considerable originality in its formal design. The use of a group of solo instruments harkens back to the Baroque concept of the *concertino*, but in its development technique, the *Triple Concerto* clearly follows

the tradition of the classical solo concerto. Therefore, the work combines elements of Baroque scoring with structural elements of Viennese classicism.

The first movement is the most interesting structurally. The low strings present the opening theme, which is taken up fugally by the three soloists. That Beethoven could present the three instruments in a balanced fashion without significantly disrupting the customary dimensions of the first movement form provides yet further testimony to the remarkable strength of his command of formal design. Throughout this movement a three-way dialogue is carried on among the soloists, particularly in the passage before the *coda*, where a section of such treatment replaces the traditional *cadenza*.

The *Largo*, in A-flat, presents an expressive movement with lovely passages of delicate shading. The finale, with its challenging *Polonaise* rhythms, calls for many virtuosic gestures from the solo group.

John Hajdu

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## Additional Notes For Friday, July 24 and 31

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### III. Concerto in C for sopranino recorder A. Vivaldi

Bach's admiration for Vivaldi dated from as early as 1712 when a large quantity of Italian music became available to the musicians in the court at Weimar. Bach scholar Christoph Wolff has noted that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development towards Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes representation by Bach's well-known, but neglected, Italian contemporary.

The *Concerto in C for sopranino recorder*, a brilliant work displaying both the skill of the performer and agility of the instrument, follows Vivaldi's typical three movement fast-slow-fast concerto pattern. The outer movements are characterized by extremely rapid passage work involving wide leaps and virtuosic broken chords. In the *Largo* the soloist presents a florid song in 12/8 supported by sustained strings.

### IV. Andante in C for flute and orchestra, K. 315 W. A. Mozart

In 1777 the 21-year-old Mozart visited the important music

center of Mannheim, where music flourished under the benevolent patronage of Elector Carl Theodor. The young composer came to be on friendly terms with several important musicians, including the Konzertmeister Cannabich, the Kapellmeister Holzbauer, and particularly, the flutist J. B. Wendling. Wendling frequently offered Mozart hospitality in his home, and it was through Wendling that Mozart came to compose his flute concertos. On December 10 Mozart wrote to his father:

"The other day I went to lunch at Wendling's as usual. 'Our Indian,' he said — meaning a Dutchman — 'a gentleman of means and a lover of all the sciences, and a great friend of mine, is really a first-rate fellow. He is willing to offer you 200 gulden if you will compose for him three short, simple concertos and a couple of quartets for the flute'."

In completing this commission for this Dutchman, a merchant named De Jean who had made his fortune in the Dutch East Indies, Mozart initially completed two concertos, one of which he transcribed from an oboe concerto, three quartets, and this *Andante*. The lovely *Andante*, a substitute for the slow movement of the Concerto in G, K. 313, is thought to have been written because the Dutchman found the movement first composed for him to have been too difficult.

John Hajdu



# Saturday Concert

July 18, 25 and August 1, 3 p.m., Sunset Center Theater

## The Magic Flute (Die Zauberflöte), K. 620

Music by  
Wolfgang Amadeus Mozart  
(1756-1791)

Libretto by  
Emanuel Schikaneder

English translation-interpretation by  
W.H. Auden and Chester Kallmann

Sandor Salgo, *Music Director*  
Albert Takazauckas, *Stage Director*

### Dramatis Personae (in order of appearance)

Tamino, a Prince .....	John David DeHaan
Attendants on the Queen of the Night	
First Lady .....	Linda Sandusky
Second Lady .....	Debbie Cree
Third Lady .....	Jody Druff
Papageno, a bird-catcher .....	David Malis
Astrafiammante, Queen of the Night .....	Candace Goetz
Monostatos, servant to Sarastro .....	Richard Kinsey
Pamina, daughter of the Queen of the Night .....	Pamela South
Three Spirits .....	Susan Montgomery
	Patricia Prunty
	Barbara Smith
Speaker .....	Jacob Will
First Priest .....	James Hull
Sarastro, a High Priest .....	Gregory Stapp
Second Priest .....	John McConnell
Papagena .....	Sara Ganz
Two men in armor .....	Thomas Goleeke
	Hector Vasquez

### Members of the Festival Chorale and Orchestra

William Tracy, *musical preparation, assistant to Maestro Salgo*

There will be one Intermission of 15 minutes



## Saturday Concert

### Program Notes

*The Magic Flute*, Mozart's last opera, was premiered on September 30, 1791 (less than five weeks before the composer's death) at Vienna's *Theater auf der Wieden*. Since the opera is basically an allegory suggesting that in order to live a happy life, man must achieve a balance of reason and passion, judgement and feeling, none of the theatrical devices of scenic display usually associated with its production is essential. Hence it is an opera particularly well suited to concert staging, especially with the aid of Auden's brilliant translation-interpretation, which glows with the recreated fire of the original story.

Both Mozart and his librettist, Emanuel Schikaneder (a theatrical producer and comic actor who created the role of Papageno) were ardent Freemasons. *The Magic Flute* is laid in ancient Egypt, where Freemasonry was presumed to have its origins. The highly moral tale, with principal characters personifying either good or evil, derives considerable inspiration from Masonic teachings regarding reason, wisdom, and brotherhood. Yet, thanks to Schikaneder's instincts as a clown and Mozart's genius for making musical opposites compatible, the opera finds plenty of time for comedy in the antics of the bird-catcher Papageno, representative of the common man, decent and simple, with no high aspirations to greatness.

In Act I, Prince Tamino first meets Papageno, and then three attendants of the Queen of the Night. The ladies show him a portrait of the Queen's daughter, Pamina, and tell him that she is being held prisoner by Sarastro. Tamino agrees to rescue Pamina and is given a magic flute to help him. He is led to a temple, where he becomes suspicious of the Queen of the Night and resolves to seek the truth. Sarastro, the High

Priest, assures Pamina that she is being held only to escape her mother's bad influence. Tamino is to be prepared for admission to the temple.

At the beginning of Act II, Sarastro decrees that Tamino must undergo trials to prove himself worthy of admission to the temple before marrying Pamina. Papageno goes with Tamino. For their first trial they must pay no attention to women: they ignore the three ladies-in-waiting to the Queen of the Night, and pass their first test. Then Tamino is obliged to ignore Pamina, and Papageno must also ignore Papagena, a feathered counterpart to himself.

Two men in armor supervise the last stage of Tamino's initiation: trial by fire and water. Significantly, the armored men's words of instruction are sung to a chorale melody—the same one used by Bach in his cantata, "Ach Gott, von Himmel sieh' darein" (BWV2). The tenor aria in this cantata begins "Durch Feuer wird das Silber rein" (Through fire is silver purified). The Baroque influence is unmistakable.

Tamino is joined by Pamina for the ordeals of fire and water. The playing of the magic flute gets them through the danger safely, and they can now be united. Papageno too is at last successful in finding his mate.

The Queen of the Night makes a final attempt to defeat Sarastro, with darkness and stormy music. But she and her forces are driven away by the light, and Sarastro blesses the triumph of Beauty and Wisdom. And throughout the entire opera, Mozart's delightful music.

*Raymond Kendall (revised, C.C. 1987)*

This production of *The Magic Flute* has been generously underwritten in part by



The Carmel Bach Festival is grateful to Luciano Antiques of Carmel for its generous loan of furniture for the opera, and to the San Francisco Opera Costume Shop for its help.



# Sunday Concert

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July 19, 26, August 2, 2 p.m., Sunset Center Theater

I. Messe in h-moll (Mass in b minor), BWV 232 ..... Johann Sebastian Bach  
1685-1750

Beverly Morgan, *soprano*;  
Debbie Cree, *mezzo-soprano*;  
Janice Taylor, *mezzo-soprano*; July 19 and 29  
Hilda Harris, *mezzo-soprano*; August 2  
Karl Markus, *tenor*;  
Jacob Will, *bass*

*Concertino*

Sara Camp, Caterina Micieli, Susan Montgomery, *soprano I*;  
Charlene Caddick, Mary Sue Gee, Diane Thomas, *soprano II*;  
Pamela Bertin, Anne Carey, Jody Druff, *alto*;  
Alan Caddick, Michael Conran, Thomas Goleekee, *tenor*;  
Richard Kinsey, Paul Linnes, Hector Vasquez, *bass*.

Rosemary Waller, *violin*; Damian Bursill-Hall, *flute*;  
Michael Rosenberg, *oboe*; Glen Swarts, *French horn*;  
Bruce Lamott, Ken Ahrens, Warren Long, *continuo*.

*Festival Chorus, Chorale and Orchestra*

*This concert will be broadcast live on KUSP-89 FM on Sunday, August 2.*



## Sunday Concert

### Program Notes

#### Mass in b minor, BWV 232

J. S. Bach

In his *Mass in B Minor* Bach presented a sacred composition of the largest, most monumental dimensions ever applied to this old, Christian text. What motivated Bach, a committed Lutheran, to collate and refine some of his greatest church music into a complete Latin mass setting? Music scholars have wrestled with this issue since the rediscovery of Bach's music in the 19th century, but the purpose and circumstances surrounding the creation of the greatest Baroque setting of the mass ordinary remains the subject of speculation.

Luther, who had admired the music of his talented older contemporary, Josquin Des Pres, had allowed the preservation of the *Kyrie* and *Gloria* in the reformed services, and Bach had produced at least four short masses, consisting of *Kyrie* and *Gloria* only, for liturgical use.

But Bach generally composed sacred music in response to specific needs, and none is self-evident for this great *katholische messe*, as Carl Philipp Emanuel listed it when he catalogued his father's work after Sebastian's death. The noted Bach scholar, Friedrich Smend, once proposed that Bach adapted the parts of the Mass for separate use on specific occasions in the Lutheran services, and, therefore, he proposed, complete performances of the work are perhaps inappropriate. Georg von Dadelsen, and others, have met this view with understandable protest, citing the remarkable unity in the work. Perhaps the conjecture, most recently summed up by Joshua Rifkin, that the Mass belongs to "that remarkable series of encyclopedic, speculative, and ultimately quite private works that dominate Bach's final decade, such as the Seventeen Organ Chorales, the *Musical Offering*, and the *Art of the Fugue*" explains its provenance most satisfactorily. That Bach's library contained manuscripts of music by composers employing the old style, and most of these were copied during Bach's late years, supports such a view.

The genesis of this work spans much of Bach's mature creative life. He reworked the famous *Crucifixus* from his "*Weinen, Klagen, Sorgen, Zagen*," (Cantata 12) of 1714. The *Sanctus* was performed as early as Christmas day, 1724. The *Kyrie* and *Gloria* come from 1733; the *Credo*, presumed to be the last of Bach's major vocal compositions comes from Bach's last years. Recent studies indicate that the work was "assembled" and completed in 1747-1748 several years after Bach had ceased to compose functional church music.

The *Missa* portion, the *Kyrie* and *Gloria*, were composed on the occasion of the succession of the new Elector of Saxony, Frederick Augustus II, in 1733. Bach presented this work with a letter seeking a court appointment, an honorary title which Bach expected would improve his condition in Leipzig, and one which came to him only after three years of persistence.

The "*Symbolum Nicenum*" manifests a clearly symmetrical structural centering on the *Crucifixus*. Most of the movement appears to have been newly composed with the exception of three contrafacta (reworded) sections: the *Patrem omnipotentem* (from Cantata 171), the *Crucifixus* (from Cantata 12), and the *Et expecto* (from Cantata 120).

After the *Sanctus* all of the movements are contrafacta drawn from Bach's cantatas: the *Osanna* from Cantata 215, the *Agnus Dei* from Cantata 11, *Dona nobis pacem*, from Cantata 29 (adopted also for the *Gratias* of the *Gloria*).

The *B Minor Mass*, then, presents a gathering work which Bach himself must have considered to be drawn from his finest and most inspired church music, composed over a lifetime of intense musical-spiritual reflection, and formed into a final catholic religious statement. What comparable monument is there in our musical heritage?

John Hajdu

### Translation

#### Kyrie

##### Chorus

*Kyrie eleison*

Lord, have mercy upon us.

##### Duet, soprano I, soprano II

*Christe eleison*

Christ, have mercy upon us.

##### Chorus

*Kyrie eleison*

Lord, have mercy upon us.

#### Gloria

##### Chorus

*Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.* Glory be to God on high, and on earth peace to men of good will.

##### Aria, soprano II

*Laudamus te, benedicimus te, adoramus te, glorificamus te.* We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

##### Chorus

*Gratias agimus tibi propter magnam gloriam tuam.* We give thanks to Thee for Thy great glory.

##### Duet, soprano I, tenor

*Domine Deus, Rex coelestis, Pater omnipotens, Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris.* O Lord God, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, the Most High, Lord God, Lamb of God, Son of the Father.



## Sunday Concert

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### Chorus

*Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.* Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

### Aria, alto

*Qui sedes ad dexteram Patris, miserere nobis.* Thou that sittest at the right hand of the Father, have mercy upon us.

### Aria, bass

*Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.* For Thou only art holy, Thou only art the Lord, Thou only, Jesus Christ, art Most High,

### Chorus

*Cum sancto Spiritu in gloria Dei Patris. Amen.* With the Holy Ghost in the glory of God, the Father. Amen.

### Credo

### Chorus

*Credo in unum Deum.* I believe in one God,

### Chorus

*Patrem onnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.* The Father Almighty, maker of heaven and earth, and of all things, visible and invisible,

### Duet, soprano I, alto

*Et in unum Dominus, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.* And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made, who for us men and for our salvation came down from heaven.

### Chorus

*Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est.* And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

### Chorus

*Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.* And was crucified also for us under Pontius Pilate, suffered and was buried.

### Chorus

*Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.* And the third day He rose again according to the Scriptures, and ascended into heaven and sitteth on the right hand of God the Father, and He shall come again to judge the quick and the dead, whose kingdom shall have no end.

### Aria, bass

*Et in Spiritum sanctum Dominum et vivificantem qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, Et unam sanctam catholicam et apostolicam ecclesiam.* And (I believe) in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son and who with the Father and Son together is worshipped and glorified, who spake by the Prophets, And (I believe) in one Holy Catholic and Apostolic Church.

### Chorus

*Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saecula. Amen.* I acknowledge one baptism for the remission of sins, And I look for the resurrection of the dead, and the life of the world to come. Amen.

### Sanctus

### Chorus

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus.* Holy, holy, holy, Lord God of hosts, heaven and earth are full of His glory.

### Chorus

*Osanna in excelsis.* Hosanna in the highest.

### Aria, tenor

*Benedictus qui venit in nomine Domini.* Blessed is he, who cometh in the name of the Lord.

### Chorus

*Osanna in excelsis.* Hosanna in the highest.

### Agnus Dei

### Aria, alto

*Agnus Dei, qui tollis peccata mundi, miserere nobis.* O Lamb of God, that takest away the sins of the world, have mercy upon us.

### Chorus

*Dona nobis pacem.* Grant us peace.



# Recitals

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## MONDAY

July 20, 27, 2:30 p.m., Sunset Center Theater

- I. Suite #5 in c for cello ..... Johann Sebastian Bach  
Ruth Stienon, *cello* 1685-1750

- II. Quintet for clarinet and string quartet, K. 581 ..... Wolfgang Amadeus Mozart  
Brian Schweickhart, *clarinet* 1756-1791  
*Festival String Quartet*

*There will be a delayed broadcast of this recital on KUSP-89 FM, July 27 at 6:30 p.m.*

## TUESDAY

July 14, 21, 28, 11:00 a.m., Carmel Mission Basilica

Ken Ahrens, *organ*  
Organ works by Buxtehude and Bach

*There will be a delayed broadcast of this recital on KUSP-89 FM, August 1 at 1 p.m.*

## TUESDAY

July 14, 21, 28, 2:30 p.m., Sunset Center Theater

- I. Sonata in E for flute and continuo ..... Johann Sebastian Bach  
Damian Bursill-Hall, *flute* 1685-1750

- II. Aria, "All' Armi, Pensieri," for soprano, trumpet and continuo ..... Allesandro Melani  
Diane Thomas, *soprano* 1623-1676  
Carole Klein, *trumpet*

- III. Duo for cello and contrabass ..... Gioacchino Rossini  
Ruth Stienon, *cello* 1792-1868  
Mark Drury, *contrabass*

- IV. Sonata in G for flute and piano ..... Franz Joseph Haydn  
Damian Bursill-Hall, *flute* 1732-1809  
William Tracy, *piano*

*There will be a delayed broadcast of this recital on KUSP-89 FM, July 28 at 6:30 p.m.*



# Recitals

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## WEDNESDAY

July 15, 22, 29, 2:30 p.m., Sunset Center Theater

Janina Fialkowska, *piano*

- I. Gavotte and six variations ..... Jean-Phillippe Rameau  
1683-1764
- II. Partita #2 in c ..... Johann Sebastian Bach  
1685-1750
- III. Sonata in a, K. 310 ..... Wolfgang Amadeus Mozart  
1756-1791
- IV. Sonata in c, Opus 111 ..... Ludwig van Beethoven  
1770-1827

*There will be a delayed broadcast of this recital on KUSP-89 FM, July 29 at 6:30 p.m.*

## THURSDAY

July 16, 23, 30, 2:30 p.m., Sunset Center Theater

- I. Partita in g for solo violin ..... Johann Sebastian Bach  
1685-1750  
Liliana Atanasiu, *violin*
- II. Quartet in C for bassoon and string trio ..... Francois Devienne  
1759-1803  
Jesse Read, *bassoon*  
*Festival String Trio*
- III. Three Arias ..... J.S. Bach  
Debbie Cree, *mezzo-soprano*
- IV. Sonata ("Devil's Trill") ..... Giuseppe Tartini  
1692-1770  
Liliana Atanasiu, *violin*

*There will be a delayed broadcast of this recital on KUSP-89 FM, July 30 at 6:30 p.m.*



# Recitals

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## FRIDAY

July 17, 2:30 p.m., Sunset Center Theater

- I. Suite from "Banchetto musicale" ..... Johann Hermann Schein  
*Festival Brass Quintet* 1586-1630
- II. Motet, "O qui coeli terraeque" ..... Antonio Vivaldi  
*Caterina Micieli, soprano* 1669-1741
- III. Quartet in D, K. 575 ..... Wolfgang Amadeus Mozart  
*Festival String Quartet* 1756-1791

## FRIDAY

July 24, 2:30 p.m., Sunset Center Theater

- I. Suite, "La Chasse" ..... Georg Philipp Telemann  
*Festival Wind Ensemble* 1681-1767
- II. Motet, "O qui coeli terraeque" ..... Antonio Vivaldi  
*Caterina Micieli, soprano*
- III. Quartet in g, Opus 74, #3 ..... Franz Joseph Haydn  
*Festival String Quartet* 1732-1809

## FRIDAY

July 31, 2:30 p.m., Sunset Center Theater

- I. The Virginia Best Adams Master Class Pupils in Recital
- II. Music for the Festival Chorale  
*Priscilla Salgo, conductor*

*There will be a delayed broadcast of this recital on KUSP-89 FM, July 31 at 6:30 p.m.*



# Recitals

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## SATURDAY

July 18, 25, August 1, 11:00 a.m., Sunset Center Theater

Christiane Edinger, *violin*  
Bruce Lamott, *harpsichord*

- I. Partita #1 in e for solo violin ..... Johann Sebastian Bach  
1685-1750
- II. Sonata in e for violin and harpsichord ..... Francesco Maria Veracini  
1690-1750
- III. Sonata in D for violin and harpsichord ..... Pietro Nardini  
1722-1793

*There will be a delayed broadcast of this recital on KUSP-89 FM, August 2 at 12 noon.*

## THE VIRGINIA BEST ADAMS MASTER CLASS

Friday, July 17, 24, 4:00 p.m., Carpenter Room, Sunset Center

Open to the public free of charge.

## CHILDREN'S CONCERT, Thursday, July 30

12:00 Parade, Devendorf Park

12:30 p.m. Concert, Sunset Center Theater

Tickets fifty cents at the door.

## SUMMER MUSIC MONTEREY — FINAL CONCERT

Thursday, July 30, 5:00 p.m., admission free.

This concert is the culmination of our music students' three weeks' work at the classical music camp.

Keck Auditorium, Robert Louis Stevenson School



# Lectures and Symposium

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Admission free

**Monday, July 13, 3:00 p.m., Carpenter Room, Sunset Center Theater**

Bach: The Recycler

Teri Noel Towe, *lecturer*

**Monday, July 20, 27, 11:00 a.m., Carpenter Room, Sunset Center Theater**

"Bach in Perspective: A Listener's Preview"

Dr. Bruce Lamott, *lecturer*

**Wednesday, July 15, 22, 29, 11:00 a.m., Carpenter Room, Sunset Center Theater**

"Leipzig Revisited"

Dr. Clifford Cranna

**Thursday, July 16, 23, 30, 11:00 a.m., Carpenter Room, Sunset Center Theater**

Opera symposium, "Mozart's *The Magic Flute*"

James Schwabacher, *moderator*

Albert Takazauckas, *stage director*

William Tracy, *musical preparation*

**Friday, July 17, 24, 31, 11:00 a.m., Carpenter Room, Sunset Center Theater**

"An Introduction to the Mass in B Minor"

Professor John Hajdu



## Autographs

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## Autographs

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Fifty seasons of outstanding music in Carmel — this proud accomplishment is the result of a Festival Family who appreciates the value and importance of music in its life. Ticket sales pay for 45% of what it actually costs to produce the Festival each year. The difference is made up by a shared commitment with the generous support of individuals, businesses, foundations and corporations.

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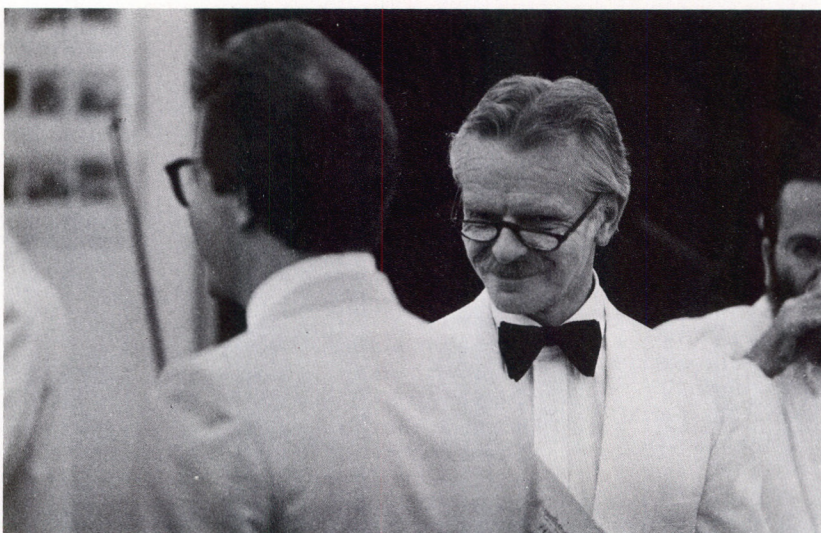
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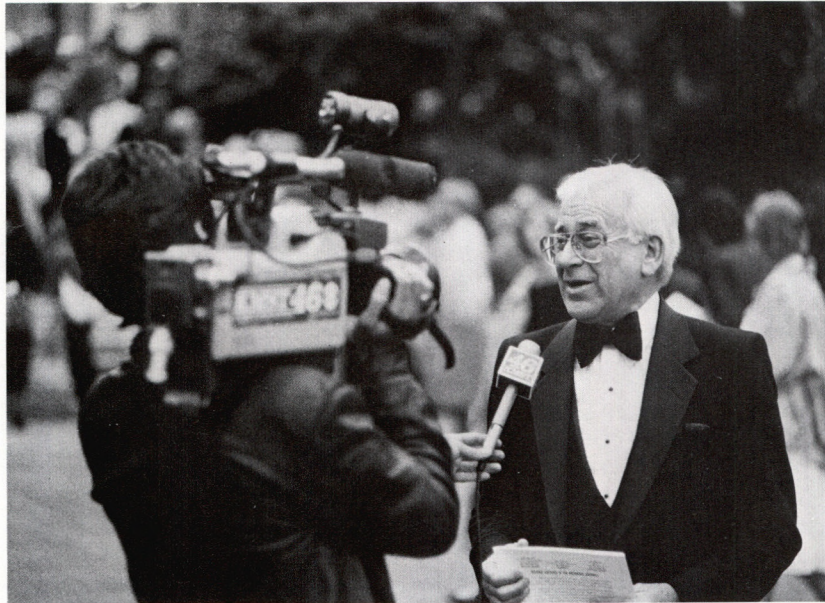
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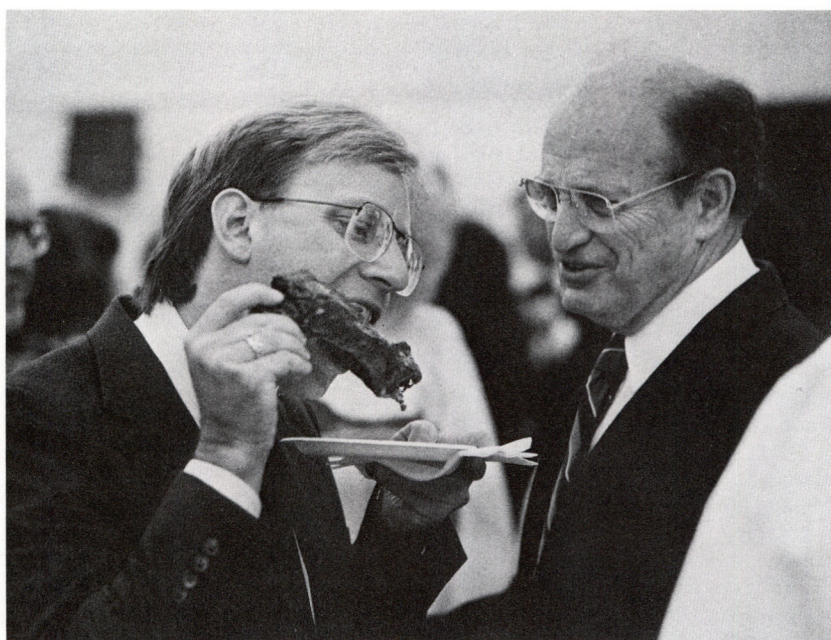
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 Catherine E. Bengtson  
 Alice Bethel  
 Hilton and Roberta  
   Bialek  
 Donald Blakeman



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   Chanler Jr.  
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   Chrisman  
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 Athalie Cuming Haile  
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   Hanna  
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   Higgins  
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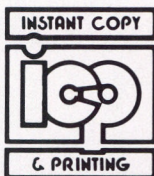
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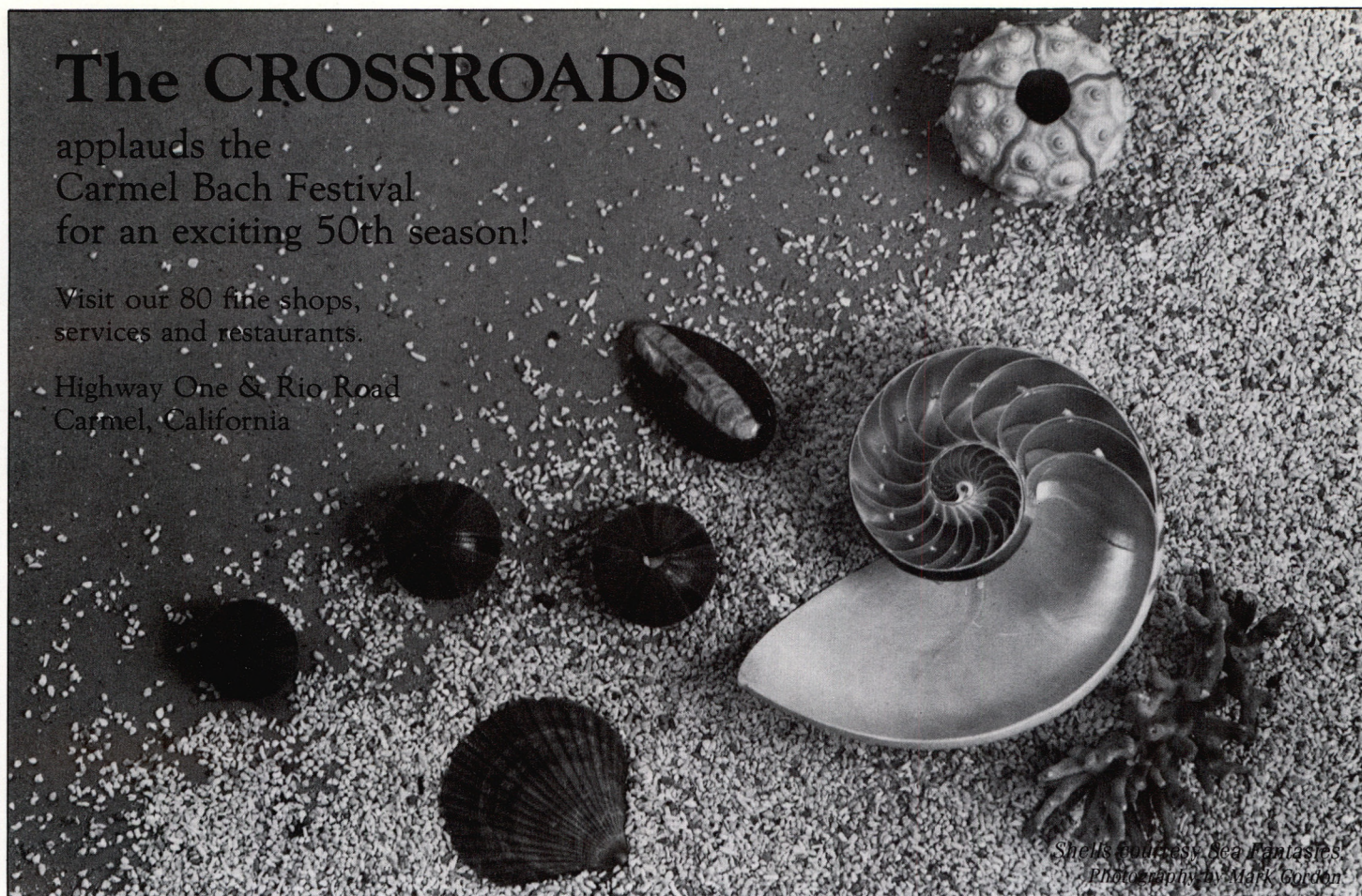


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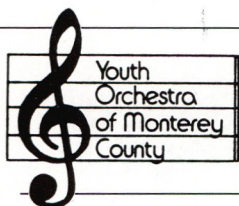
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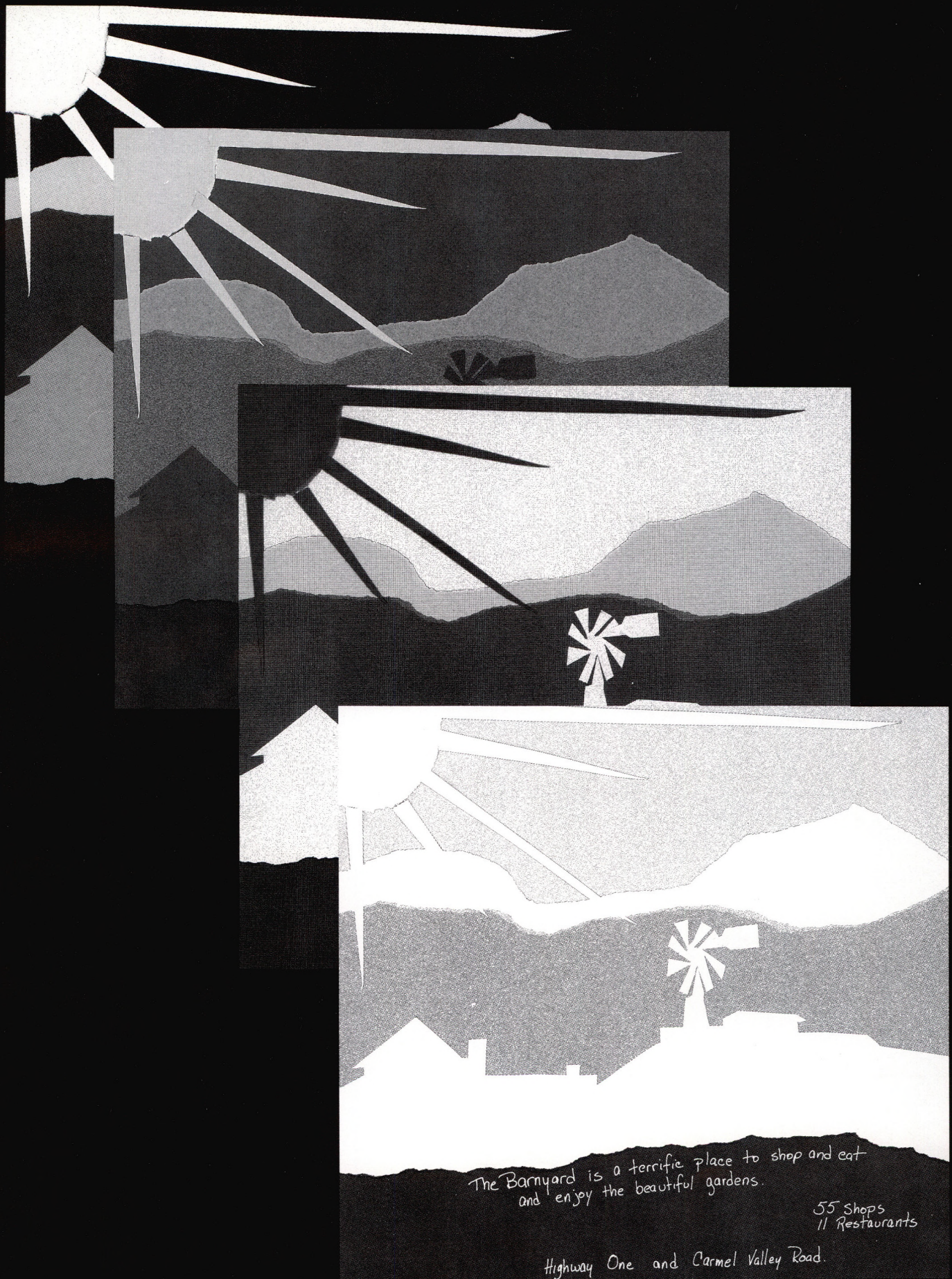
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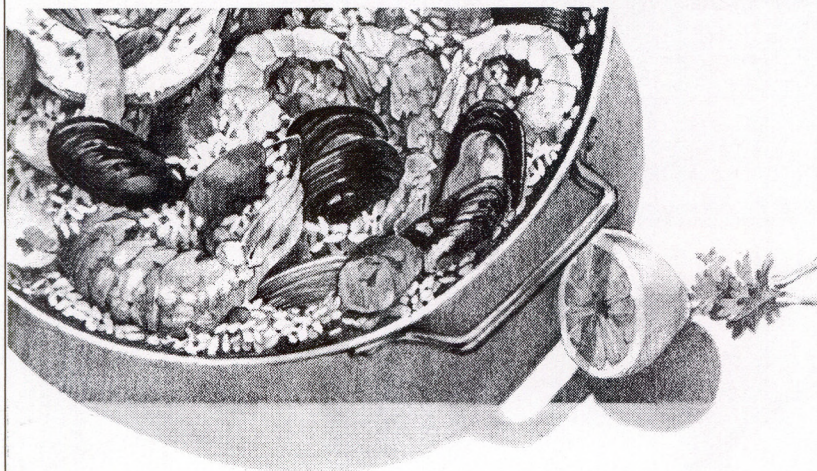
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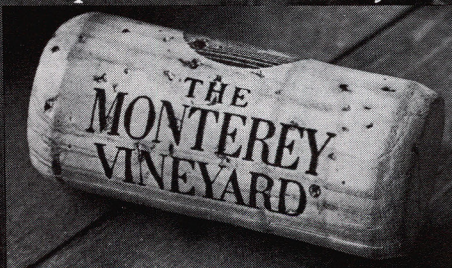




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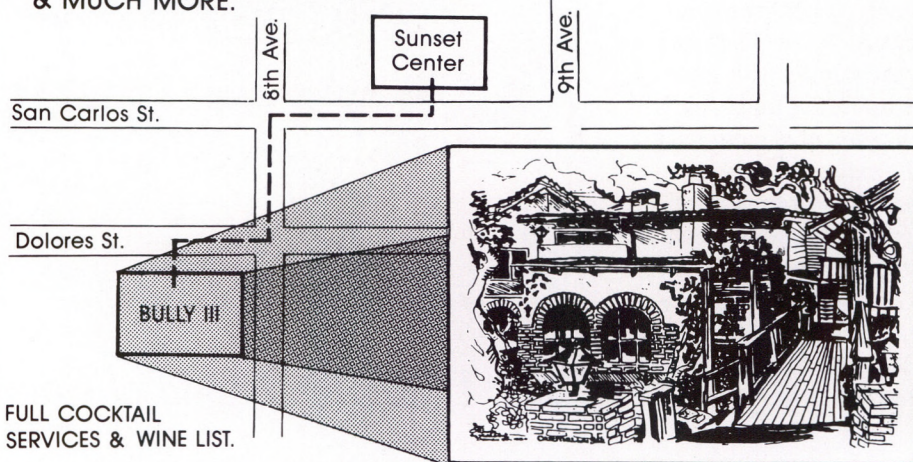
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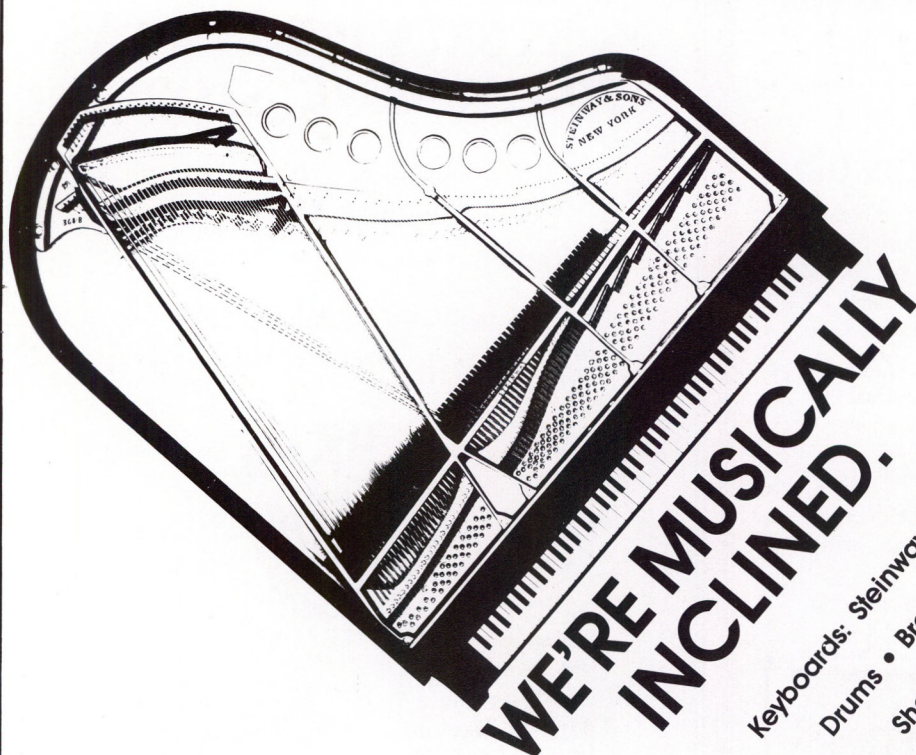
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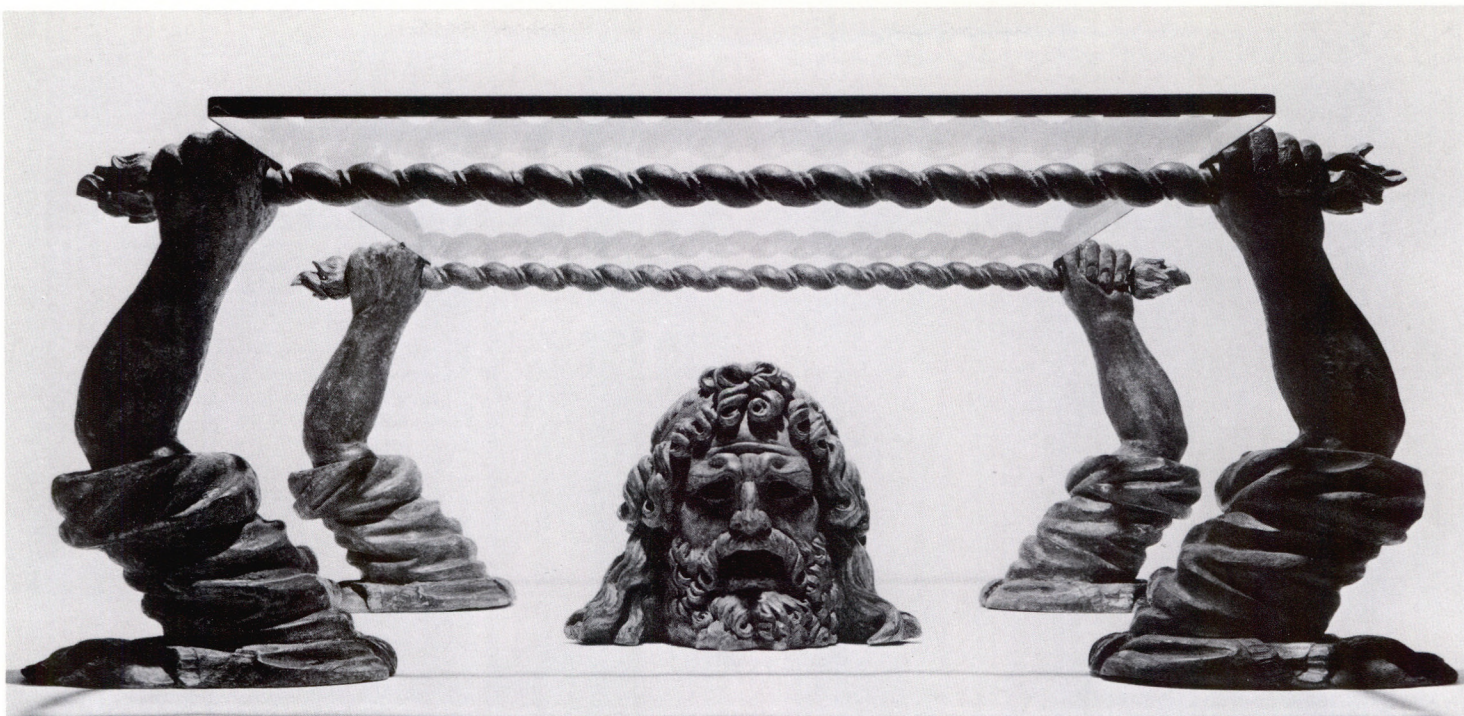
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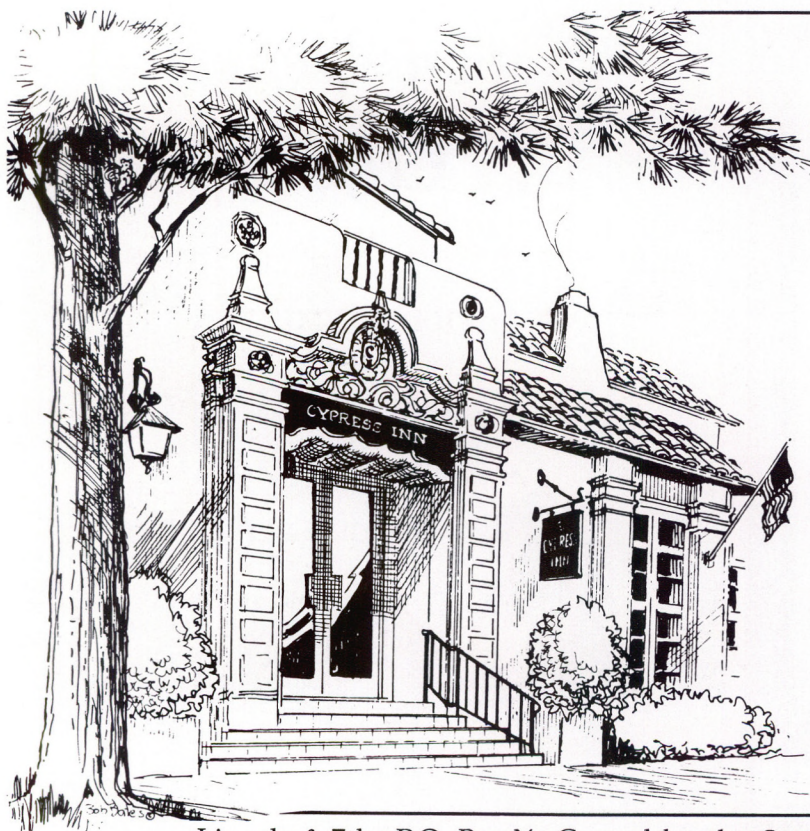


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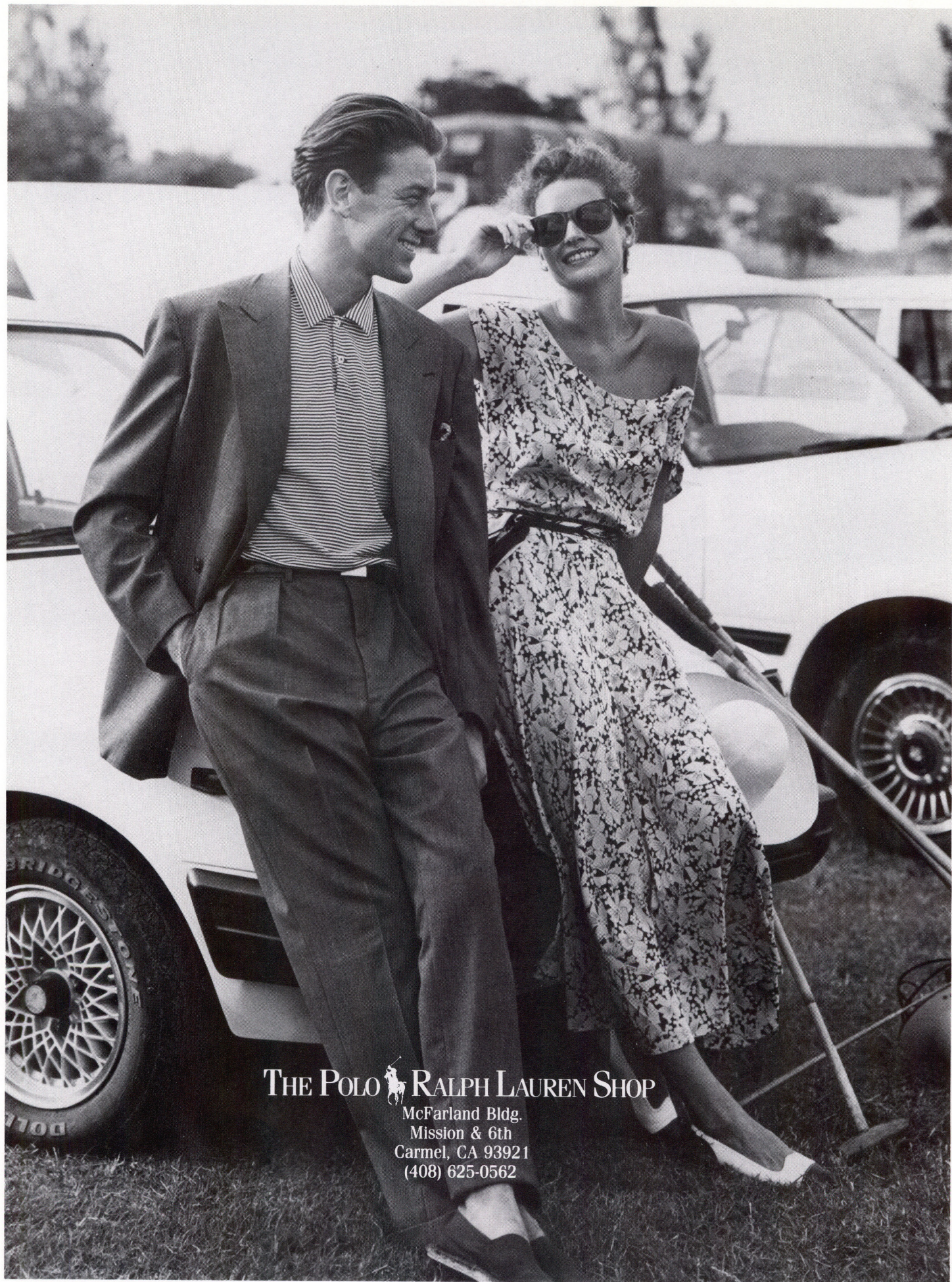
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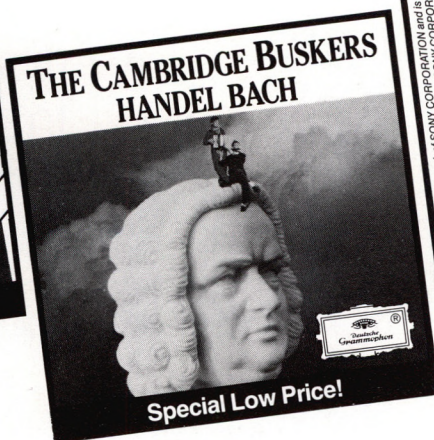
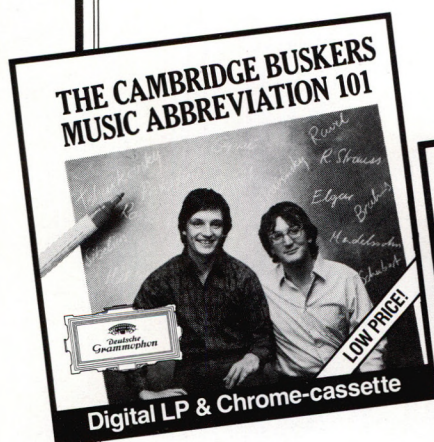
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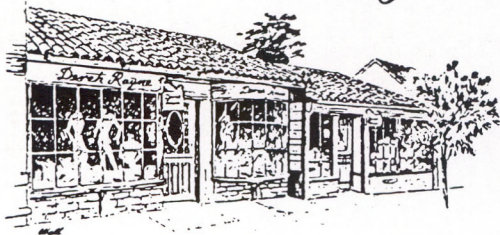
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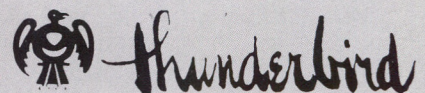


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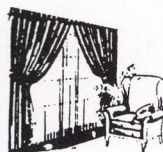
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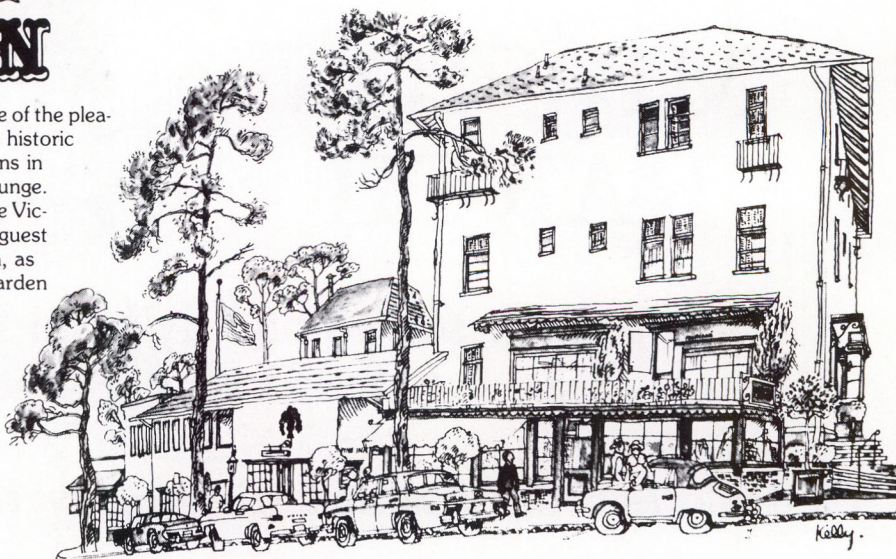
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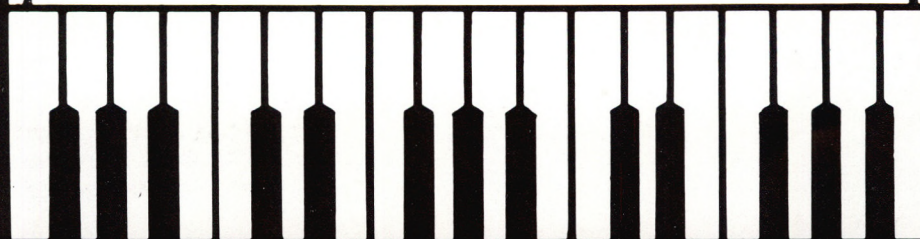
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The *Vendetti* collections  
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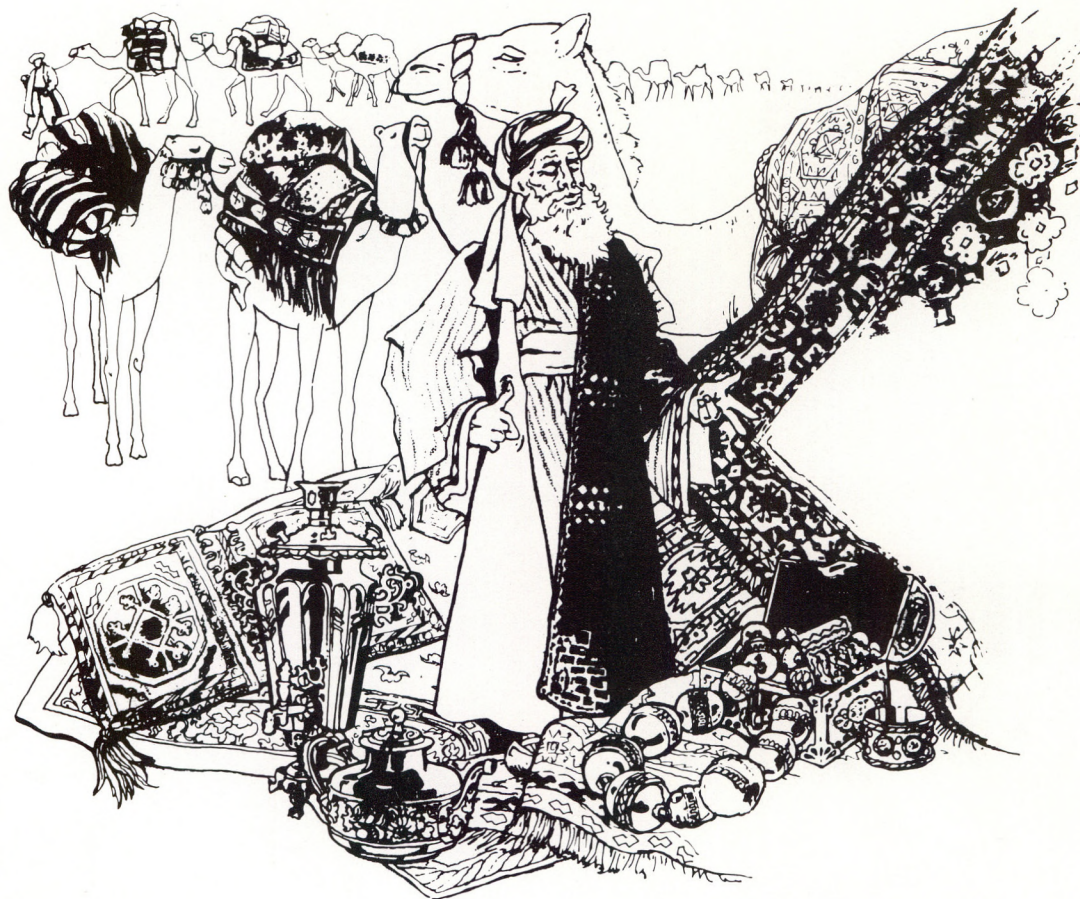


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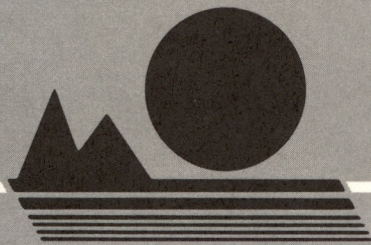


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that we support the Festival  
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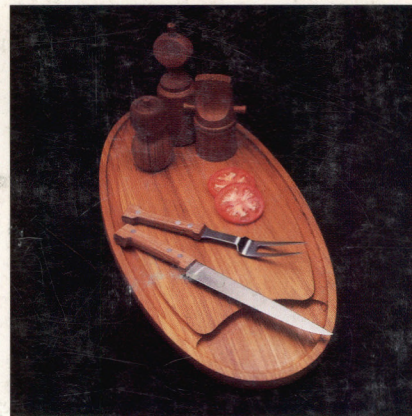
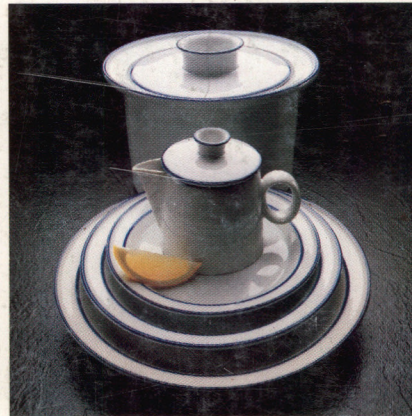
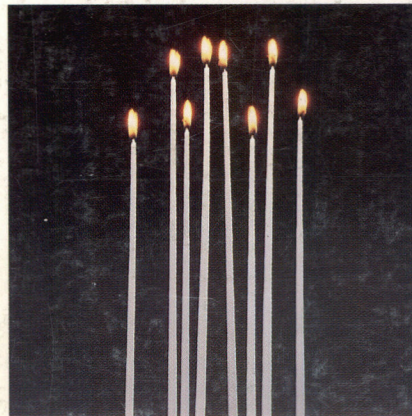
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